BETWEEN FOLK AND LORE: THE JOURNEY OF FOLKLORE STUDIES IN TURKIYE FROM THE BEGINNING TO THE FUTURE

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e-ISBN: 978-625-5909-74-9

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Asos Publications 2025

e-ISBN: 978-625-5909-74-9

https://doi.org/10.5281/zenodo.17676029

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Cover
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Proofreading
Asos Publications

Layout
Burhan MADEN

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e-posta: asosyayinlari@gmail.com
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Dr. HASAN KIZILDAĞ

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PUBLICATIONS

Hasan Kızıldağ was born in Malatya in 1991. He graduated from Malatya Turgut Özal High School in 2009 and from the Department of Turkish Language and Literature at Adıyaman University in 2013. He began his master's degree at Fırat University in 2014 and completed it at Ondokuz Mayıs University in 2017. He received his doctorate in 2022 with his dissertation titled "Traces of Shamanism in Turkish Epics of the Siberian" which he completed at the Ondokuz Mayıs University Graduate School of Education. In 2016, he conducted a semester of research in Turkology in Krakow, Poland. Appointed as a Research Assistant at Ondokuz Mayıs University in 2015, Kızıldağ was promoted to Assistant Professor at the same institution in 2024. Kızıldağ, who earned the title of Associate Professor in 2025 and currently continues his work at the same institution, has published three books in various fields of folklore, edited one book, and authored numerous book chapters and articles.

Contents

Preface **9**
Introduction **11**
1. The Pioneering Names of the Folklore Discipline in Türkiye 14
1.1. Kilisli Muallim Rifat Bilge 15
1.2. İbrahim Şinasi 17
1.3. Namık Kemal 18
1.4. Ziya Paşa 19
1.5. Ahmed Midhat Efendi 20
1.5. Çaylak Mehmet Tevfik 22
1.6. Ahmet Vefik Paşa 23
1.7. Ahmet Cevdet Paşa 24
1.8. Çelebioğlu Abdülhalim Hakkı 24
1.9. Ziya Gökalp 26
1.10. Mehmet Fuat Köprülü 28
1.11. Rıza Tevfik Bölükbaşı 30
1.12. Selim Sırrı Tarcan 31
2. Pioneer Institutions in Folklore from the Second Constitutional Monarchy to the Declaration of the Republic 32
2.1. The Committee of Union and Progress İttihat ve Terakki 33
2.2. Turkish Association (Türk Derneği) 34
2.3. Türk Yurdu Association and Türk Ocakları 35
3. Institutionalization of Folklore in the First Half-Century of the Republic 37
3.1. Culture Directorate (Hars Dairesi) 37
3.2. Turkish Folklore Association (Türk Halk Bilgisi Derneği) 37
3.3. Institute of Turcology (Türkiyat Enstitüsü) 38
3.4. Ankara University Faculty of Language, History and Geography (Dil ve Tarih-Coğrafya Fakültesi) 39
3.5. Music Teachers' School (Musikî Muallim Mektebi) 40

3.6. Darü'l Elhan (House of Music) 41
3.7. Ankara Ethnography Museum 42
3.8. Society for the Study of the Turkish Language (Türk Dilini Tetkik Cemiyeti) 43
3.9. Society for the Study of Turkish History (Türk Tarihini Tetkik Cemiyeti) 43
3.10. Village Institutes (Köy Enstitüleri) 44
3.11. Folk Houses (Halkevleri) 45
3.12. Ankara State Conservatory 46
4. Institutions and Researchers Shaping the Second Half-Century of the Republic 47
4.1. Institutions 47
4.1.1. Atatürk University and Mehmet Kaplan 47
4.1.2. Institute for the Research of Turkish Culture (Türk Kültürünü Araştırma Enstitüsü) 48
4.1.3. National Folklore Institute (Millî Folklor Enstitüsü) 48
4.1.4. TRT and Turkish Folk Music Compilations 49
4.1.5. Hacettepe University and Şükrü Elçin 50
4.1.6. Ankara University and Sedat Veyis Örnek 51
4.1.7. Institute of Turkish World Studies (Türk Dünyası Araştırmaları Enstitüsü) 52
4.1.8. Institutes of Turcology Research (Türkiyat Araştırmaları Enstitüleri) 53
4.1.9. THBMER (Turkish Folklore Research and Application Center) 53
4.1.10. Institutions Widespread with YÖK (The Council of Higher Education) 53
4.2. Communities 54
4.2.1. Boğaziçi University Folklore Club 54
4.2.2. Middle East Technical University Turkish Folklore Community 54
4.3. Associations and Foundations 55
4.3.1. Folklore Research Institution 55
4.3.2. Turkish Folklore Institution 55
4.3.3. Turkish Folk Arts Research Association 56

4.3.4. Establishment for the Dissemination and Preservation of Turkish Folk Dances 56
4.3.5. Tourism Folklore Research Institution - TUFAK 56
4.3.6. Motif Folk Dances Education and Training Foundation 57
5. Publishing Activities from the Beginning to the Present....58
5.1. Türk Derneği Mecmuası, Türk Yurdu, and Genç Kalemler 58
5.2. Halka Doğru and Küçük Mecmua 59
5.3. Terbiye ve Oyun (Education and Play) 60
5.4. Millî Talim ve Terbiye Cemiyeti and Mecmuası (National Education and Training Society and its Journal)....60
5.5. Muallimler Birliği Mecmuası (Teachers' Union Journal) 61
5.6. Halk Bilgisi Mecmuası and Halk Bilgisi Haberleri (Folklore Journal and Folklore News)....61
5.7. Yeni Mecmua (New Journal) 62
5.8. Halkevleri Mecmuaları (Folk Houses Journals) 62
5.9. Türk Folklor Araştırmaları (TFA - Turkish Folklore Research)64
5.10. Folklor Postası (Folklore Post) 64
5.11. Türk Etnografya Dergisi (Turkish Ethnography Journal)....65
5.12. Folklor....65
5.13. Folklora Doğru (Towards Folklore) 66
5.14. ODTÜ Türk Halk Bilimi Dergisi (METU Turkish Folklore Journal)....66
5.15. Millî Folklor (National Folklore)....67
5.16. Folklor/Edebiyat (Folklore/Literature)....67
5.17. Motif Akademi Halkbilimi Dergisi (Motif Academy Folklore Journal)....67
5.18. Avrasya Uluslararası Araştırmalar Dergisi (Eurasian Journal of International Research) 68
5.19. Folklor Akademi Dergisi (Folklore Academy Journal)....68
5.19. Uluslararası Halkbilimi Araştırmaları Dergisi (UHAD - International Folklore Research Journal)....68
5.20. Türük -Uluslararası Dil, Edebiyat ve Halkbilimi Araştırmaları Dergisi (Türük - International Journal of Language, Literature and Folklore Research)....69
5.21. Kültür Araştırmaları Dergisi (Journal of Cultural Studies)....69

5.22. Yazıt Kültür Bilimleri Dergisi (Yazıt Journal of Cultural Studies) 69
5.23. Umay İnanç ve Kültür Araştırmaları Dergisi (Umay A Journal of Belief and Cultural Studies) 70
5.24. Türk Folklor Araştırmaları Derneği Dergisi - TFA Kaldığı Yerden (Turkish Folklore Assocation Journal Resuming from Where It Left Off) 70
6. Subjects of Folklore Studies in Türkiye 71
7. Post-Millennium Folklore Studies in Türkiye 86
Conclusion: The Adventure of Folklore Studies in Türkiye 95
References 99

Preface

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I would like to thank Prof. Dr. Şahin Köktürk for his assistance with the final reading of this study.

Dr. Hasan KIZILDAĞ

2025-Samsun/Türkiye

Introduction

An examination of the history of folklore studies in Türkiye reveals that the emergence of this discipline matured under the influence of numerous factors, both external and internal. Globally, folklore became a discipline as a result of intellectual pursuits in Europe. It can be argued that Continental Europe embarked on a quest for "authentic culture" or a "return to national culture," influenced first by the discoveries of the New World (the Americas and Australian continents, previously unvisited or unexamined islands, etc.) and later by the cultural atmosphere spawned by the French Revolution. This quest first emerged from a heightened attention towards aspects unfamiliar and astonishing to Europeans, such as the lifestyles, belief systems, economic structures, and social hierarchies of the peoples in the newly discovered lands. The Conquistadors (conquistadors, conquerors of the New World), who saw that the people they encountered were significantly different from themselves, and the notes of the scientists or travelers accompanying them who studied these regions, evoked profound echoes in Europe and sparked a curiosity about the cultures of these peoples they defined as "primitive." Advanced Europeans, learning new things about these communities-unacquainted with the Bible and Jesus, using simple weapons like bows and spears, viewing minerals like gold merely as ornaments, and not yet integrated into a capitalist system-began to conduct comparisons and research driven by curiosity about whether and how their own ancestors and authentic culture were similar in ancient/archaic times. These investigations were also blended with Orientalist perspectives focused on the mysterious and mystical East. The French Revolution further propagated this curiosity and accelerated the momentum for a return to national cultures. Thus, European nations-initiated movements to transition

from high culture to authentic culture, both through collections made among the people and by studying the cultures of Eastern nations.

In the Ottoman Empire, which was less affected by the New World discoveries and the quests for authentic culture arising from the French Revolution, initial approaches to folk culture also began to emerge through different currents. Particularly towards the end of the 19th century, the turmoil beginning within the imperial borders and the impasse reached by dominant literary understandings paved the way for new quests and perspectives. The absence of new and original works/figures in "classical literature/divan literature," which could be described as high-brow literature, along with many issues such as clichéd and constantly recurring tropes, led the intellectuals of the Tanzimat period, in particular, to seek new paths. Later, these new quests would transform into efforts to hold the disintegrating empire together, and as a result of this effort, a return to folk culture, namely "Turkish culture," would be attempted.

During the Tanzimat period[1], intellectuals sent to Europe to solve problems requiring reform returned influenced by Western Romantic nationalist movements and embarked on efforts to address the accumulated problems, thereby opening the door to new perspectives within their fields of interest. In later periods, the nationalist movements created by the French Revolution began to threaten the Ottoman Empire, and many subject nations revolted and gained independence. The intellectuals striving to hold the empire together first clung to a supra-identity of "Ottomanism," later of the "Muslim community," but as these currents failed in the face of revolts and independence movements, they began to turn towards a national identity, namely the "Turkish" identity. The movements towards a return to Turkish culture, which gained strength during the empire's dissolution and collapse, would also inspire the founding cadres who would later establish the Republic. Thus, efforts would be made to construct a national culture based on folk culture and framed within ancient Turkish culture.

1 For general information about the Tanzimat period, see. Halil İnalcık ve Mehmet Seyitdanlıoğlu, Tanzimat Değişim Sürecinde Osmanlı İmparatorluğu, Phoenix Yayınevi, Ankara 2006. Effect on literature of Tanzimat Era See. Özcan Bayrak (Ed.), Tanzimat Edebiyatı (Şiir-Roman), Akçağ Yayınları, Ankara, 2014.

According to the views of literary historians, the return to "Turkish culture" and the "Turkish" language in the Ottoman Empire began within the framework of the *Türkî-i Basit* (Simple Turkish) / *Mahallileşme* (Vernacularization) trend. This period[2], whose existence Fuat Köprülü highlighted, is described as a conscious return to the Turkish linguistic heritage in verse and prose. However, according to some researchers, Köprülü's views and his historical periodization on this matter are erroneous[3]. When considering that there was no conscious movement to return to the Turkish language, the mentioned nativist movements would only emerge and gain influence during the Tanzimat period.

According to Pertev Naili Boratav, works of art are subject to two types of creative processes. The artist either chooses their heroes and events from their own environment, or reintroduces humanity's immortal types from themes previously worked on many times. In neither case is there a "creation from nothing"; the artist's task is to make a new synthesis, a composition; the artist transforms old heroes into the people of their own time. They make them live the new life, their own life, and express the yearnings and impulses of this new life. Therefore, if a national art or literature is to be created, the way to do this is by utilizing the products of folklore[4].

With the Tanzimat, it began to be thought that the vernacular language and folk literature would hold significant value in establishing the new literature. Because the values carried by folk literature began to be understood and researched in the West, an understanding of folklore emerged. As the efforts of the Tanzimat intellectuals at this point were to dismantle the old and to create a national romanticism movement by turning to the resources of the vernacular language and folk culture, a path of "populist literature" based on the vernacular and folk culture emerged under the leadership of Ahmed Midhat Efendi[5].

2 See. M. Fuad Köprülü, Edebiyat Araştırmaları I, Ankara, Akçağ, 2004, s. 254-258.
3 See. Ziya Avşar, "Türkî-i Basiti Yeniden Tartışmak", Bilig, 18 (2001): 127-143.; Hatice Aynur "Türkî-i Basît Hareketini Yeniden Düşünmek", Turkish Studies, 4(5) (2009): 34-59.
4 Pertev Naili Boratav, Folklor ve Edebiyat I, İstanbul, Adam Yayıncılık, 1982, s. 21-24.
5 Tahir Alangu, Türkiye Folkloru El Kitabı (Hzl. İsmail Görkem), İstanbul YKY, 2020, s. 509-510.

Divan poetry, especially in the 18th century and with Nedim's poems, moved towards simplicity in language and expression. However, this poetry gaining revolutionary new themes and, consequently, new formal features and intonations occurred later, with the poetry of the Tanzimat period. Their orientation towards Western thought and concepts, their interest in folk poetry and the vernacular language despite not yet possessing a consciousness of nationality, and their advocacy of art for society's sake are common and innovative characteristics of the Tanzimat poets in terms of Turkish poetry[6].

The elements of Divan poetry to which Tanzimat poetry remained most attached were technical elements. Although interest in syllabic meter (*hece*) increased somewhat during the Tanzimat period, the Arabic meter (*aruz*) maintained its former dominance, and the forms and artifices of divan poetry could not be completely abandoned[7]. Şinasi's turning to the people by versifying fables and animal stories, his use of vernacular language and idioms in his plays; Ahmed Midhat Efendi's use of transfers from the vernacular and his inclusion of folk customs and ceremonies in his works; Namık Kemal's expansion and elaboration of *meddah* (public storyteller) tales; Ziya Paşa's stance in his article titled "Şiir ve İnşa" (Poetry and Prose) that real literature is folk literature; Ahmet Vefik Paşa's use of folk idioms in his plays, defining his characters through dialect/imitation of accent, and his utilization of folk theatre; Çaylak Mehmet Tevfik's conscious collection and observation of Tanzimat period folk customs; and Ziya Gökalp's article titled "Halk Medeniyeti" (Folk Civilization) published in the journal "Halka Doğru" (Towards the People) are all significant in demonstrating the orientation towards national culture during this period[8].

1. The Pioneering Names of the Folklore Discipline in Türkiye

During the Tanzimat and subsequent periods, figures such as İbrahim Şinasi, Namık Kemal, Ziya Paşa, Ahmed Midhat Efendi, Çaylak

6 Ataol Behramoğlu, Son Yüzyıl Büyük Türk Şiiri Antolojisi, İstanbul, Sosyal Yayınlar, 2001, s. 5.; Karadavut, Zekeriya. "Türk Halk Şiiri." Milli Folklor Dergisi , 23 (1994): 59-63.

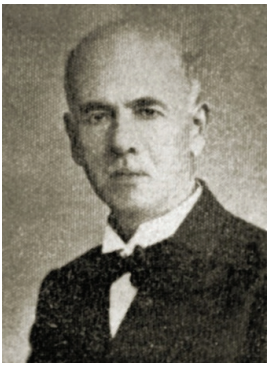
7 Kenan Akyüz, Modern Türk Edebiyatının Ana Çizgileri 1860-1923, İstanbul, İnkılap Kitabevi, 2010, s. 20.

8 For more information see. Alangu, 510-514; also see Kürşat Öncül, Türk Folklor Tarihine Giriş, Kriter, 2024.

Mehmet Tevfik, Ahmet Vefik Paşa, Ahmet Cevdet Paşa, Çelebioğlu Abdülhalim Hakkı, Ziya Gökalp, Fuat Köprülü, Rıza Tevfik Bölükbaşı, and Selim Sırrı Tarcan endeavoured to bring about a return to ancient Turkish culture. Consequently, clear reflections of Turkish culture and its accompanying principles began to appear in the fields of art and literature.

1.1. Kilisli Muallim Rifat Bilge[9]

What enriches the very modest biography of Kilisli Rifat, often framed solely by his teaching, are his studies and productive efforts aimed at introducing the rare works of Turkish language, culture, and history to the world of scholarship. Through these studies, he spent half a century of his life meticulously examining, one by one, the cultural heritage housed for centuries in Istanbul's endowment libraries, and bringing works and authors whose names and existence had been forgotten back to light.



Kilisli Muallim Rifat Bilge

During these studies, which he initially conducted as a *rüşdiye* teacher and later as a simple *idâdî* teacher, he had the opportunity to meet masters of bibliography and biography of his time, such as Ali Emîrî Efendi, Bağdatlı İsmâil Paşa, İsmail Saib (Sencer), Fâik Reşad, Bursalı Mehmed Tâhir, and İbnülemin Mahmud Kemal. While continuing his teaching at Vefa İdâdîsi, his acceptance as a member of the newly established Âsâr-ı İslâmiyye ve Milliyye Tetkik Encümeni (Commission for the Study of Islamic and National Works) on April 4, 1915, marked the point at which previously untouched works, exceptional sources, and texts directly concerning Turkishness began to be introduced to the scholarly world primarily through his efforts. In those same years, he was included in the Kütüphaneler Tetkik Komisyonu (Library Inspection Commission), tasked by the Evkaf Nezâreti (Ministry of Endowments) along with Bursalı Mehmed Tâhir and Hüseyin Hüsâmeddin (Yasar),

9 URL-1

the author of *Amasya Târihi*, to identify rare and highly valuable works in Istanbul's endowment libraries. Subsequently, the classification of three Topkapı Palace libraries and the preparation of their catalogues were also entrusted to them. After the establishment of the Republic, institutions such as the Maarif Vekilliği (Ministry of Education), the Türk Tarih Encümeni (Turkish History Commission), the Dârülfünun Türkiyat Enstitüsü (University Institute of Turcology), and the Türk Dili Tetkik Cemiyeti (Society for the Study of the Turkish Language, later renamed the Turkish Language Association) sought his expertise and assistance in publishing old texts and sources they had scheduled for publication, and tasked him with preparing a number of them for the benefit of the scholarly world.

Kilisli Rifat played a primary role in ensuring that the work obtained by Ali Emîrî Efendi-the only copy in the world-was copied and printed by securing his consent, taking upon himself all related tasks and responsibilities without delay, thus making it available to the scholarly world. This publication, which he prepared by cleansing the available copy of scribal errors, finding the correct order of its scattered folios and restoring them to their proper place, and putting it in philological order, constituted the sole reference in the world of Turcology for years. Even after the Turkish Language Association published its translation (1941), followed by a facsimile and an even more perfect new facsimile, Kilisli's edition continued to serve as a means for continuous checking against the manuscript. The edition of the *Kitâb-ı Dede Korkud alâ Lisân-ı Tâife-i Oğuzân* (Istanbul, 1916), the preparation of which was entrusted to him by the Âsâr-ı İslâmiyye ve Milliyye Encümeni, was based on a poor and defective copy made from the Dresden manuscript, then known as the only copy. He established the text with the necessary corrections and arrangements permitted by the level of Turcology and Turkish philology at the time. This publication, which placed the complete work into the hands of the Turkish reader for the first time, had an impact that was virtually groundbreaking in Turkish culture and literature from the moment it appeared. Kilisli's work remained indispensable until the editions in Latin script by Orhan Şaik Gökyay and particularly Muharrem Ergin, and the publication of facsimiles; it stood alone as a reference in the literature for years[10].

10 Akün, Ömer Faruk. "Kilisli Rifat Bilge." Türkiye Diyanet Vakfı İslâm Ansiklopedisi (DİA) (2002), s. 18-22.

1.2. İbrahim Şinasi[11]

İbrahim Şinasi

Among the writers of the Tanzimat period, Şinasi's orientation towards the people demonstrates complete integrity, both in thought and in literary output. While his contemporary fellow Tanzimat writers often fell into contradictions on the path to modernization, Şinasi not only explained the requirements of turning to the people in his articles but also drew nourishment from folk sources in his literary works[12]. In the newspaper *Tercüman-ı Âhval*, Şinasi stated his desire to gradually adapt the language of the newspaper into a form that the people could easily understand[13]. Furthermore, his use of pure Turkish in his prose works, writing some stories in a language accessible to the people, and his collection and publication of Turkish proverbs are significant. Şinasi is the founder of Turkish literature under the influence of Western civilization. He initiated the Tanzimat literature and was the first to produce works in both poetry and prose genres following the path of Western literature. The first poetry translations, the first indigenous theatre play, the first article, the first use of punctuation marks, and the first private Turkish journalism began with him. He was rationalistic and logical. His aim was to provide a new perspective to Turkish society. He was populist, filled with a sense of responsibility towards the people. He was the first to use the words "people" (*halk*), "homeland" (*vatan*), and "nation" (*millet*) in their modern meanings. He purified poetry of metaphors, making it plain; he moved from abstract expression to concrete. He abandoned the principle of "art for art's sake" and adhered to the principle of "art for the people." He believed in the genius of the people. He utilized folk sources; he conducted research on language and folklore. He instilled a new essence into old poetic forms, replacing ornate expressions with a Turkish closer to the spoken language[14]. Şinasi

11 URL-2
12 Alangu, 510.
13 Köprülü, 270
14 Seyit Kemal Karaalioğlu, Türk Edebiyatı Tarihi Tanzimat'tan Cumhuriyet'e, İstanbul, İnkılap ve Aka Kitapevleri, 1982, s. 193-194.

transformed his poems in the *mesnevi* form from the confines of specific and strict meters into poems with straight rhyme, avoiding conventional perfection for the sake of simplicity and novelty. What he did in his story *Eşek ile Tilki* (The Donkey and the Fox) was to extract classical poetry from its old forms using stanzas of pure Turkish[15]. Şinasi's service to Turkish poetry lies in his favouring popular words, abandoning the artificial *divan* style to create a plain expression, and especially in giving the poetic line a lively syntax[16]. His work *Durub-u Emsal-i Osmaniye*, which contained two thousand proverbs, was highly important for its time.

1.3. Namık Kemal[17]

Namık Kemal was a writer at the forefront of the innovation movement that began after the Tanzimat. The main ideas of this new movement were hard work, progress, freedom of thought, and patriotism[18]. In his article titled "Edebiyat Hakkında Bazı Mülahazat" (Some Observations on Literature), published in the *Tasvir-i Efkâr* newspaper, Namık Kemal expressed that the old literature was artificial and lifeless, and that it was impossible to spread education among the people with a language full of imitations of Iranian metaphors. For this reason, he advocated for liberating the language from foreign influences and constraints like *aruz* (prosody). Because writing in pure Turkish using *aruz* was not possible. He recommended the "Hece Vezni" (Syllabic Meter), referred to as "Parmak Hesabı" (Finger Count), and stated his own intention to write works in that manner[19].

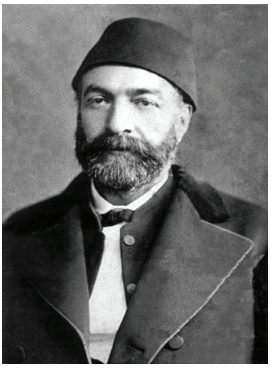
Namık Kemal

Namık Kemal, who liked to use the term "Edebiyat-ı sahiha" (Genuine Literature), was influenced by Romanticism and stood in opposition to *divan* literature. Considering orientation towards society

15 Ahmet Hamdi Tanpınar, 19. Asır Türk Edebiyatı Tarihi, İstanbul, Çağlayan Kitabevi, 1988, s. 193-195.
16 Mehmet Kaplan, Edebiyatımızın İçinden, İstanbul, Dergah Yayınları, 1956, s. 54.
17 URL-3
18 Mehmet Kaplan, Edebiyat I, Ankara, Türk Tarih Kurumu Basımevi, 1976, s. 276.
19 Köprülü, 273.

and reality as one of the duties of art, Namık Kemal defined the novel as "narrating an event, even if it hasn't happened, that is possible, with details appropriate to morality, customs, emotions, and probabilities"; he described theatre as "the most beneficial of entertainments" that depicts the human condition. He scorned *divan* poems as a "bundle of rags"; he criticized their lack of integrity, their emphasis on fragmentary beauty, and their reliance on exaggerated and unrealistic fantasies[20]. In his novels, as in his poetry and plays, Namık Kemal aimed to correct and educate the reader and generally society; he tried to derive a moral lesson from every tale[21].

The principle Namık Kemal most insisted upon was, above all, the necessity of a new means of expression, a new language. For this, he wanted the written language to be regulated and quickly brought closer to the spoken language[22]. Namık Kemal produced works in the genres of poetry, articles, history, criticism, biography, novel, and theatre; he used these as tools for the awakening and development of society. In his works, he frequently dealt with social issues and the concepts of homeland, nation, and liberty; he was committed to the principle of "art for society." In his early poems, the form was old and the essence was old; in later ones, the form was old but the essence was new; in still later works, both the form and the essence were new[23].



Ziya Paşa

1.4. Ziya Paşa[24]

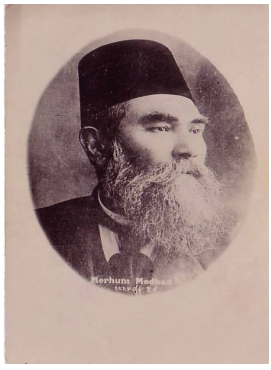
Among the literary figures nurtured during the Tanzimat period, Ziya Paşa was the one who understood the issue of the national language and literature most correctly and well, and who put forward the most correct and profound ideas on this matter[25]. The views on language

20 Rauf Mutluay, Tanzimat ve Servetifünun Edebiyatı (XIX. Yüzyıltürk Edebiyatı), İstanbul, Gerçek Yayınevi, 1988, s 87.
21 Cevdet Kudret, Edebiyatımızda Hikaye ve Roman I İstanbul, Varlık Yayınları, 1977, s. 90.
22 Akyüz, 17.
23 Karaalioğlu, 239-240; Tanpınar, 368-442. For more information see. Mustafa Canelli, Namık Kemal Hayatı-Sanatı-Fikirleri, İstanbul, Yeni Asya Yayınları, 1985.
24 URL-4
25 Köprülü, 271.

and literature that Ziya Paşa expressed at various times sometimes contradict each other. In his 1868 article titled "Şiir ve İnşa" (Poetry and Prose), *divan* poetry is criticized without limit, while folk poetry is highly praised[26].

Ziya Paşa spoke about literature comprehensively on two occasions. The first is his article "Şiir ve İnşa" included in Ebüzziya's "Numune-i Edebiyat" (Specimen of Literature), and the other is the "Hârâbat Mukaddimesi" (Introduction to the Hârâbat). The "Şiir ve İnşa" article makes Ziya Paşa one of the greatest pioneers of the pure Turkish current. Ziya Paşa stated that it was necessary to follow the path of the poems of the folk bards (*saz şairleri*). Ziya Paşa was so progressive and forward-thinking as to say, "Our language is not Ottoman but Turkish. Our poetry is not the *gazel*s and *kaside*s that fill the *divan*s, but the *kayabaşı*, *üçleme*, and *çöğür* which some disdain as being without meter[27]. If our talented individuals would but once apply their effort to this path, you will see what powerful personalities emerge in a short time," thus defending free verse[28].

1.5. Ahmed Midhat Efendi[29]



Ahmed Midhad Efendi

Ahmed Midhat Efendi is one of the leading figures of our literature, which began to change under Western influence from the second half of the 19th century. Except for poetry, he wrote works in almost every literary genre-novel, story, theatre, memoir, travel writing, criticism, essay, newspaper article-made translations or adaptations from Western literatures, and published a wide range of intellectual works, both large and small, as well as small-scale educational popular books and textbooks[30].

Just as Şinasi was the first to understand that the political Tanzimat movement in Türkiye meant a "change of

26 Önder Göçgün, Ziya Paşa, Ankara, Kültür ve Turizm Bakanlığı Yayınları, 1987, s. 27.
27 Tanpınar, 336-337.
28 Karaalioğlu, 155.
29 URL-5
30 Erol Ülgen, Paris'te Bir Türk, Ankara, Türk Dil Kurumu Yayınları, 2000, s. v.

civilization" in the social sphere and tried to realize it, Ahmed Midhat was the one who realized it on the broadest scale. His effort in conveying this civilizational change to the uneducated masses, enlightening them on various aspects of the new civilization, and providing them with initial knowledge was immense. For him, too, literature was merely a tool. To raise the civilizational level of the people, it was first necessary to descend to their level, to address them in their own language and in a manner they enjoyed. Once this path was entered, anything deemed necessary and useful could be easily imparted[31].

In his works oriented towards the people and aiming to educate them, Ahmed Midhat Efendi made use of elements from folk life, folk literature, and folk language; he employed folk customs and traditions. Between 1870 and 1900, he initiated a pioneering movement in terms of reflecting Istanbul folk life and traditions, and by influencing subsequent writers, he opened a "populist" ("halkçı") path in the new literature that was turning towards the West[32]. In Tanzimat prose, Muallim Naci pushed simplicity the furthest; but the one who came closest to the vernacular language was Ahmed Midhat Efendi[33].

Ahmed Midhat Efendi, who attended the Congress of Orientalists (Müşteşrikler Kongresi)[34] held in Paris in 1878, returned to his country with a copy of the then-unpublished book by Vilhelm Thomsen on the Köktürk Monuments (Köktürk Abideleri), which Thomsen had presented to him. By entrusting this copy to Necip Asım Bey, he facilitated the publication of a pamphlet titled "Pek Eski Türk Yazısı" (Very Old Turkish Script) within the İkdam Külliyatı (İkdam Collection), which marked the introduction of the first book in Türkiye describing the Köktürk Monuments[35].

31 Akyüz, 51.
32 Alangu, 510.
33 Karaalioğlu, 71.
34 The Congress of Orientalists, first held in Paris in 1873, has been held every two or three years since then. Ideas such as gaining a close understanding of the East and mastering Eastern languages, cultures, and anthropology due to Western colonial policies were among the primary objectives of these congresses. See. Sacide Akcan ve Ömer Yıldız, "Ahmed Mithat Efendi ve Mısırlı Muhammed Emin Fikri Bey'in Avrupa İzlenimleri", Uluslararası Türkçe Edebiyat Kültür Eğitim Dergisi, 10(3) (2021): 943-962.
35 Ahmet Bican Ercilasun, Başlangıçtan Yirminci Yüzyıla Türk Dili Tarihi, Ankara, Akçağ Yayınları, 2019, s. 152.

1.5. Çaylak Mehmet Tevfik[36]

Çaylak Mehmet Tevfik

Mehmet Tevfik is a folklore pioneer who consciously collected and observed the folk customs of the Tanzimat period through his works describing local life in Istanbul[37]. Mehmet Tevfik, who became famous under the name "Çaylak" (Novice) because he published a humor newspaper with that title, developed himself by working as a proofreader and reporter for newspapers[38].

Also known by the nickname "Çopur", Mehmet Tevfik, while belonging to the generation of Namık Kemal and Recâizâde Ekrem in terms of age, followed a path quite different from the literary figures of the modernization period of his time; he neither affiliated himself with the current influenced by the West nor became a follower of the old literature. Mehmet Tevfik, who stepped into literature with poems in the *divan* poetry style, soon turned to the field of prose, using verse only for humorous purposes thereafter. What set him apart from the literary figures of his era was his basis of daily local life in his works and his effort to identify the values inherent in the traditions and customs within that life. Interest and attention to the folkloric aspect is the main characteristic forming the essence of his works. Mehmet Tevfik, who did not pursue artistic elaboration in his writings, viewed stories and novels as a means to exhibit folk life and the folkloric material he collected. The thought dominating his works and writings was to record traditions disappearing or on the verge of being lost in daily life, to save them from being completely forgotten, and to pass them on to future generations. He understood very well the value of documenting the traditions and appearances of the old national life, which were rapidly disappearing due to influences from the West and changes brought by time[39]. In his five books (1881-1883) under the general title "İstanbul'da Bir Sene" (A Year in Istanbul)-"Tandır," "Mahalle

36 URL-6
37 Alangu 513.
38 Türk Dili ve Edebiyatı Ansiklopedisi, Cilt 2, İstanbul, Dergah Yayınları, 1979, s. 122.
39 Ömer Faruk Akün, "Çaylak Tevfik", TDV İslam Ansiklopedisi, C. 8, Ankara, 1993, s. 241.

Kahveleri" (Neighbourhood Coffeehouses), "Kağıthâne," "Ramazan Geceleri" (Ramadan Nights), "Meyhane" (Tavern)-he compiled the customs and traditions of the era; in his three books titled "Letâif-i Nasreddin," "Bû Âdem," and "Hazine-i Letâif," he compiled about two hundred anecdotes of Nasreddin Hodja[40].

1.6. Ahmet Vefik Paşa[41]

Ahmet Vefik Paşa

While members of the school of Şinasi, Ziya Paşa, and Namık Kemal were debating the idea of simplifying the language, largely as a reaction against old literary traditions under the influence of French ideas, a number of other intellectuals, chief among them the famous Ahmet Vefik Paşa, along with Süleyman Paşa and Ali Suavi, were trying to lay the foundations of Turkish nationalism. Ahmet Vefik Paşa was not only fully aware of the Orientalist studies strengthening in Europe in the 19th century and particularly the work being done in the field of Turcology, but he was also somewhat knowledgeable about Turkish history and other dialects of Turkish. His thorough adoption of European ideas and his proper understanding of Western civilization made him a patriot[42]. Among the Tanzimat period intellectuals, when a "conscious" "nationalism" movement began on a "cultural" plane, the works of Ahmet Vefik Paşa, who strove to spread "Turkism" on a cultural plane, are important both in terms of awakening "national consciousness" and from the perspective of Turkish folklore research. Ahmet Vefik Paşa included words he collected from among the people in his "Lehçe-i Osmanî," which he compiled to demonstrate the richness of the Turkish language. The Pasha published the proverbs he compiled under the title "Müntehabat-ı Durub-ı Emsâl" and also had the famous "Şecere-i Türkî" (Turkish Genealogy), which bears traces of old Turkish epics and mythology, printed and presented for the benefit of readers. In his translations from Molière, he used the language

40 Türk Dili ve Edebiyatı Ansiklopedisi, 123.
41 URL-7
42 Köprülü, 277.

and expressive style spoken by the people and localized the subjects and heroes of the works[43].

1.7. Ahmet Cevdet Paşa

Ahmet Cevdet Paşa was not only the most famous historian and legal scholar of his time; he also made great efforts for the simplification and beautification of the Turkish language. He is among the foremost of his contemporaries who used Turkish most tastefully. He had a solid, simple, concise, and pithy sentence structure. In addition to Eastern culture, he adopted and applied Western culture and wrote the first Turkish history with a modern perspective. Ahmet Cevdet Paşa has nearly thirty works in the fields of law, history, language, literature, and translation. The most famous of these is "Kavâid-i Osmâniye" (Ottoman Grammar, 1851), considered the first grammar of Turkish. This book was simplified and printed many times as a textbook under the name "Kavâid-i Türkiye" (Turkish Grammar, 1873)[44]. Despite the contrary stance of Abdulhamid II's administration regarding nationalist movements, after 1896, it is observed that studies promoting the idea of "Pan-Turkism" continued. The appearance of articles supporting this idea in the "İkdam" newspaper (1894), published by the renowned journalist of the time, Ahmet Cevdet, who found the name "Ottoman" insufficient and wrote "Türk gazetesidir" (It is a Turkish newspaper) beneath its masthead, and the inclusion of debates on "Ottoman-Turkish" led the government to ban language discussions[45]. Ahmet Cevdet Paşa demonstrated in a scientific manner that the *aruz* meter could never be the national meter for Turkish, that the natural Turkish meter was the so-called syllabic meter (*parmak hesabı*), and that poets disrupted the structure of the Turkish language by adopting the Persian meter[46].

1.8. Çelebioğlu Abdülhalim Hakkı

The author of the work titled "Millî Kanun-u Kadim-i Felsefî Cöngü," Çelebioğlu Abdülhalim Hakkı, fully grasped the importance

43 Dursun Yıldırım, Türk Bitiği, Ankara, Akçağ Yayınları, 1998, s. 50.
44 Karaalioğlu, 132.
45 Akyüz, 156.
46 Köprülü, 275.

of his work during the Constitutional Era and appears before us with a full folklore consciousness and valuable compilation efforts. Given that he wrote his work between 1898 and 1908, the idea of "moving towards the people and the nation" that he wanted to express in this work predates Ziya Gökalp. Within the extensive 1883-page content of this two-volume manuscript, there is material extensively compiled from Istanbul libraries. The author's use of the terms "Atasözleri Cöngü-Halkbilgisi" (Proverb Notebook-Folk Knowledge) for the second volume of the book is also interesting[47].

Atalar Sözü Mecmuası'nın Birinci Sayfası[48]

The "Atalar Sözü Mecmuası" (Journal of Ancestors' Proverbs) is a manuscript consisting of two volumes registered under the name "Atalar Sözü" in the Turkish Language Association Library, written in the Ottoman alphabet based on Arabic letters. In the introduction to the

47 Alangu, 513.

48 Alemdar, Ensar. "Kaynaktan Eğitime Atasözleri ve Deyimler Çelebioğlu Abdülhalim Hakkı Atalar Sözü Mecmuası (1.-538. Sayfalar)." Yayımlanmamış doktora tezi) Marmara Üniversitesi, Eğitim Bilimleri Enstitüsü, Türkçe ve Sosyal Bilimler Eğitimi Anabilim Dalı, İstanbul (2018): 2110.

"Atalar Sözü Mecmuası," Abdülhalim Hakkı stated that the primary works a "people living under the name of a nation and wishing to continue existing" should possess are "first, national dictionary and grammar books; second, national history books; third, books on national proverbs, etc." He expressed that he saw the writing of these works as a national duty and that he tried to fulfill his duty by collecting as many proverbs as he could, which he believed was the part he could contribute to among these works. In the introduction, the purpose and method of writing this work are explained, and the author's views on the importance of proverbs and the methods of their use are also conveyed. The main text of the work consists of headwords composed of structures such as proverbs, idioms, aphorisms, lines, couplets, prayers, and curses; explanations of some words found in the headwords; and quotations where the headwords appear. The work is also notable for its numerous quotations from a wide range of sources, from the Quran to dictionaries, from *divan*s to history books, and even newspaper articles[49].

1.9. Ziya Gökalp[50]

Ziya Gökalp

Ziya Gökalp is one of the rare figures who "rose to prominence during the Second Constitutional Era and maintained his importance and influence in intellectual movements during the Republican era."[51]. With his unique literary personality, political stance, and academic attitude, Ziya Gökalp adopted an approach that made it possible to become both Turkified and Islamized, as well as modernized[52]. Ziya Gökalp, whom Mustafa Kemal Atatürk praised as the "father of my ideas,"

49 Ensar Alemdar, Türkçe Atasözü ve Deyim Hazinesine Atalar Sözü Mecmuası'ndan Katkılar". RumeliDE Dil ve Edebiyat Araştırmaları Dergisi, (Ö5) (2019): 116-117.

50 URL-8

51 İlyas Sucu, "Ziya Gökalp'in Tarihsel Sosyoloji Anlayışının Prens Sabahaddin Sosyolojisindeki İzleri: Tahsin Demiray ve Türk Toplum Tarihi." Afyon Kocatepe Üniversitesi Sosyal Bilimler Dergisi, c. 26, Ölümünün 100. Yılında Ziya Gökalp ve Sosyoloji Sempozyumu Özel Sayısı, 2024, ss. 178.

52 Recep Cengiz ve İlyas Fırat Cengiz. "Bir Türk Entelektüeli Olarak Ziya Gökalp." UMAY İnanç ve Kültür Araştırmaları Dergisi, Ziya Gökalp Özel Sayısı, 2 (4) (2025): 7.

became the theorist of the "Turkism movement" from 1912 onwards. Gökalp proposed that, like Herder, it was necessary to turn to the life of the people in order to awaken national consciousness and national spirit, and to unearth national culture. He formulated his views with the principle of "towards the people" ("Halka Doğru") and placed it within the "Turkish thought" system. To explain the nature of this principle and to reach broader audiences with the studies based on it, Gökalp and his friends published a journal named "Halka Doğru." This journal is important both from the perspective of Turkism and Turkish folklore[53]. Because the first article mentioning "folklore" was also written by Ziya Gökalp in this journal. After drawing attention to the fact that the word "halk" (people) is sometimes used to mean tribe, sometimes the subjects of a state, and sometimes nation, Ziya Gökalp stated that it would be correct to call the part of the nation excluding its elites the "people," and based on this classification, he proposed the word "halkiyât" as a replacement for the Western concept of "folklore." In his article titled "Halk Medeniyeti-I, Başlangıç" (Folk Civilization-I, Beginning) published in the "Halka Doğru" journal, Ziya Gökalp provides extensive information on *halkiyat*. In his article titled "Tandırnâme," he evaluates folklore as a science studying "oral traditions," which holds an important place within his own system[54]. Ziya Gökalp introduces "halkiyat" as follows:

"Every tribe has two civilizations[55]: Official civilization and folk civilization. Therefore, there must also be a branch of 'sociology' (içtimaiyat), the science that discusses the civilizations of tribes, that examines folk civilization. The science that studies this traditional

Yıldırım, Seyfullah. "Türk Kültür Hayatına Katkıları Bağlamında Ziya Gökalp." Milli Mücadelenin 100. Yılı Münasebetiyle I. Uluslararası Gençlik Kongresi , Samsun, Turkey, (2019): 185-204.

53 Yıldırım, 52.

54 Rıza Filizok, Ziya Gökalp'ın Edebî Eserlerinde Halk Edebiyatı Tesiri Üzerinde Bir Araştırma, Ankara, Kültür Bakanlığı Yayınları, 1991, s. 60-61.

55 Two key concepts at the core of Ziya Gökalp's thought draw our attention. One is hars (culture or value judgments), and the other is civilization concepts. These concepts have been contemplated and debated in Turkish thought and Turkish sociology since Ziya Gökalp. Ziya Gökalp had such a profound influence on subsequent generations that today, in Turkish thought and Turkish sociology, there is talk of a Gökalp line of thought. See more. Murat Şahin, "Medeniyet ve Hars Kavramlarının Türk Sosyolojisindeki Tartışmaları." UMAY İnanç ve Kültür Araştırmaları Dergisi, Ziya Gökalp Özel Sayısı, 2 (4) (2025): 24.

civilization, whose rules are not written and which is passed on only by word of mouth, extending through a lineage, is called 'halkiyat[56]'."

Referring to examples from European literature, Ziya Gökalp expressed that the time had come to tackle the folk sources of Turkish and Islamic cultures. Ziya Gökalp not only provided the conceptual background for this work but also gave the first examples himself. A large part of his literary works consists of folk tales. Many of the tales in "Altın Işık" (The Golden Light), like some of the poetic stories in "Kızıl Elma" (The Red Apple), are merely embellishments of folk tales and legends without distorting their content. In the second group, there are products cloaked in the forms of tales, epics, folk songs, and hymns. Ziya Gökalp gave Turkish tales the value and importance they deserved and grasped their meanings[57]. Ziya Gökalp remained the ideologue of the ruling Committee of Union and Progress (İttihat ve Terakkî) for a long time. During this time, he submitted reports and proposals to the party on the reform of madrasas, endowments, and the Sheikh al-Islam's offices; he founded the Economic Society (İktisad Cemiyeti) together with Yusuf Kemal. He wrote articles in periodicals such as Türk Yurdu, Halka Doğru, Türk Sözü, İslâm Mecmuası, İktisâdiyyat Mecmuası, İctimâiyyat Mecmuası, Millî Tetebbûlar Mecmuası, Muallim, Yeni Mecmua; his poetry books Kızıl Elma and Yeni Hayat (New Life), and the articles that formed the core of his book titled Türkleşmek, İslâmlaşmak, Muâsırlaşmak (Turkification, Islamization, Modernization) were serialized during these years[58].

Mehmet Fuat Köprülü

1.10. Mehmet Fuat Köprülü[59]

Köprülüzâde Mehmet Fuat, the founder of literary history and Turcology in Türkiye, treated the history of Turkish literature as a whole and systematized it. In his article "Türk Edebiyatı Tarihi'nde Usûl" (Method in Turkish Literary History), published as early as 1913,

56 Ziya Gökalp, "Halk Medeniyeti-I, Başlangıç", Halka Doğru, 14 (h. 1911): 107.
57 Boratav, 57-58.
58 M. Orhan Okay, "Ziya Gökalp", TDV İslam Ansiklopedisi, Cilt 125, 1996, ss. 134-137.
59 URL-9

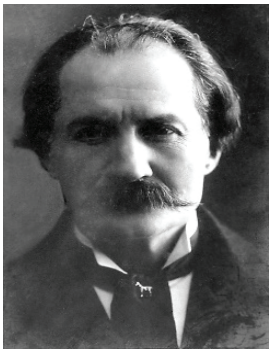
he explained that he viewed literary history as part of the history of civilization[60]. His encounter with the institutionalized Turkish nationalist view and ideal, through the emergence of the Turkish Association (Türk Derneği) in 1908, Türk Yurdu Society in 1911, Türk Ocağı in 1912, and the Turkish Knowledge Association (Türk Bilgi Derneği) in 1914, was not long in coming. Under the significant influence of Ziya Gökalp, Mehmet Fuat, who embraced this thought as an ideal, established close relations with the circles of the ruling Union and Progress (İttihat ve Terakkî) party and began writing lead articles in the column reserved for him in the party's publication, the newspaper *Hak*. His closeness to Ziya Gökalp caused a shift and awakening in his mentality and attitude towards Turkish nationalist thought[61].

Fuat Köprülü is the author of the second article introducing folklore to our country. The article titled "Yeni Bir İlim: Halkiyât: Folklore" (A New Science: Halkiyat: Folklore), published in the *İkdam* newspaper on February 6, 1914, is important in every respect. Long before this article, Köprülüzade had conducted and published research on folk literature through the lens of a literary scholar, without realizing it was related to a scientific discipline[62]. Like Ziya Gökalp, Mehmet Fuat Köprülü also drew attention to the newly understood importance of the popular masses, arguing that folk literature is "the most faithful and eloquent expression of the people because it comes directly from their soul." In the first part of his article, he defines the first step of patriotism as primarily knowing oneself, the preoccupations of one's nation-that is, its history, geography, sociology, language, and literature. With the question "Have we conducted 'folklore' research even in the nearest Anatolian provinces?", he points out that they lag behind European researchers in this field and immediately adds that the first scientist to research Turkish folklore was also a foreign researcher[63]. Köprülü emphasizes the valid functions of folklore research for the era and gives examples. "Folk literature," which is a part of folklore, is the source of contemporary literature. When the origins of

60 Gülşen, Hacer. "Edebiyat Tarihi Açısından Mehmet Fuat Köprülü.", Türk Dili Dergisi, 2012.
61 Ömer Faruk Akün, "Mehmed Fuad Köprülü", TDV İslam Ansiklopedisi, Cilt 28, Ankara, 2003, s. 471.
62 Nail Tan, "Türkiye'de Halk Bilimi Çalışmalarının 100. Yılını Kutlarken", Folklor/Edebiyat, 19 (75) (2013): s. 239.
63 Arzu Öztürkmen, Türkiye'de Folklor ve Milliyetçilik, İstanbul, İletişim Yayınları, 2006, s. 31.

the Romanticism movement are examined, it becomes clear that it is a product of ideas that emphasize turning to the people and utilizing their language and literature. Therefore, it is a necessity for patriots to attach importance to folklore[64].

1.11. Rıza Tevfik Bölükbaşı[65]



Rıza Tevfik Bölükbaşı

The third foundational article on folklore studies in Türkiye belongs to Rıza Tevfik Bölükbaşı. Bölükbaşı addressed the topic in his article titled "Folk-lor, Folklore" published in the literary supplement of the *Peyam* newspaper. Bölükbaşı had previously published articles in some branches of folklore but became conscious of it as a scientific discipline in 1914[66]. Because Rıza Tevfik indicated that the term folklore was used to describe all works of common people's literature, he focused only on the literary aspect of folklore. In his article, Rıza Tevfik emphasized how products in the field now known as folk literature and anonymous folk literature, particularly proverbs and folk songs, emerged and became anonymous. He presented his views based on examples related to them. In his article titled "Folklor Folk Lore," Rıza Tevfik seems to be introducing this discipline to the Turkish reader for the first time in terms of expression and style[67]. In this article, "hikmet-i avam" (wisdom of the common people) is proposed instead of "halkiyat" as an equivalent for folklore[68]. However, the proposal is not vigorously defended, noting that "hikmet-i avam" also means proverb. Yet, this approach leaves no room for material folklore products. Therefore, it is necessary to use the term "folklor," which is its pronunciation in our language. In the article, which includes a theoretical discussion of folklore, the author states that for a work to belong to folklore, its creator must be forgotten and

64 Yıldırım, 54-55.
65 URL-10
66 Tan, "Türkiye'de Halk Bilimi", s. 240.
67 Aydın Oy, "Halkiyat", TDV İslam Ansiklopedisi, C. 15, Ankara, 1997. s. 367.
68 M. Öcal Oğuz, "Türkiye'de Folklorun İlk Makaleleri", Millî Folklor, "Türkiye'de Folklorun İlk Makaleleri", Millî Folklor, 25(99) (2013): 13.

it must have reached the level of being a genuine interpreter of the "thoughts, feelings, actions, and beliefs of the nation to which it belongs." An important point in Rıza Tevfik's article is the classification of folklore products under the terms lyrique (lyrical/romantic), epique (epic), dramatique (dramatic), romanesque (romantic), and philosophique (philosophical). This classification marks the first instance of a thematic distinction in our folklore history regarding oral literature products[69].

1.12. Selim Sırrı Tarcan[70]

Selim Sırrı Tarcan

In 1909, he was sent to Sweden by the Ministry of War to specialize in physical education and sports. Selim Sırrı enrolled in the "Higher Physical Education Teachers' School" in this country and served as a guest officer in the retinue regiment of the Swedish King. Thus, a new period began in Selim Sırrı's life. Through his training in Sweden, he specialized in physical education and sports. During his time in Sweden for physical education specialization, he also found the opportunity to study many social and cultural topics related to Sweden. The most important of these was Swedish folk culture and games[71]. The basis of Selim Sırrı's great interest in Zeybek dances, and perhaps in Turkish folk culture in general, lies in the developments in the intellectual world of the era he lived in and his equally important experience abroad. He explains this extensively in the section titled "What I Saw in Sweden" in his article "Yeni Zeybek Raksı" (The New Zeybek Dance). Selim Sırrı Bey went to Sweden to study physical education and observed that national feelings were powerful there and investigated the reason. As a result, he determined the place and importance of the emphasis given to folk dances, the research on folk songs and games, and the establishment of the "first open-air folklore museum" in the

69 Yıldırım, 56.
70 URL-11
71 Çapan, M. Şevki, "Selim Sırrı Tarcan'ın Zeybek Oyunu Derleme Çalışmaları." Muğla Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, 8 (2002): 72-78.

development and consolidation of the national feelings of the Swedish people. He promised himself to do something about it upon returning to Türkiye. Upon his return, he conducted extensive research among and about the Zeybeks. He ultimately arranged a "Sarı Zeybek" (Blond Zeybek) folk song, known as the "Tarcan Zeybeği," as a Zeybek dance, both performing it himself and ensuring it was performed[72]. Selim Sırrı Tarcan's knowledge acquired in Sweden is significant in the context of collecting folklore material. He relates this situation as follows: "...My studies in Sweden sparked an interest in folklore. When I visited Stockholm, the social institutions that I encountered caught my attention. I tried to study the factors behind the strong culture of the Swedes, who have advanced greatly not only intellectually but also physically and morally...". While stating the purpose of his research and compilation of folk culture and folk games, Selim Sırrı includes the following views: "...The tales, epics, folk songs, and dances of the great nation we belong to are full of chivalry, heroism, and self-sacrifice. Our folklore will introduce its past to the new generation to come after us and make it feel its identity truly...[73]".

2. Pioneer Institutions in Folklore from the Second Constitutional Monarchy to the Declaration of the Republic

Some Turkish intellectuals of the Tanzimat Period put forward the view of "the historical and linguistic unity and integrity of all Turks who settled in very different and vast regions of the world and established many states from time to time under different names" and tried to spread the truth that "the Turkish nation does not consist only of Ottomans, and the Ottoman Turks are only a part of it." Despite the Abdulhamid II administration's control over nationalist ideas to prevent increasing disagreements among different ethnic elements in the Ottoman Empire, some intellectuals continued to express their views[74]. After the lifting of political pressure following the 1908 Revolution,

72 Ekici, Metin. "Selim Sırrı Tarcan'ın Bir Makalesi:"Yeni Zeybek Raksı" Millî Folklor, 15(57) (2003): 12.

73 M. Şevki Çapan, "Selim Sırrı Tarcan'ın Zeybek Oyunu Derleme Çalışmaları", Muğla Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, 8 (2002): 72-78; "Selim Sırrı Tarcan ve Gürbüz Türk Çocuğu", Atatürk Araştırma Merkezi Dergisi, 24(70) (2008): 113-126.

74 Kenan Akyüz, "Türk Ocakları" Belleten, 50(196) (1986): 201.

they rapidly began to organize. Thus, Turkish nationalism transitioned from the realm of ideas to the realm of implementation. After the declaration of the Second Constitutional Monarchy on July 23-24, 1908, which led to elections, and the Committee of Union and Progress coming to power, the Turkism movement gained momentum. Among the movements of this period, pioneering institutions that valued folklore material for the first time began to emerge, and these institutions quickly embarked on the task of compiling and processing materials related to Turkish culture.

2.1. The Committee of Union and Progress İttihat ve Terakki

From its foundation until the Balkan Wars, the Committee of Union and Progress did not openly pursue a policy of Turkish/Turkic nationalism (Türkçülük). During this period, its most significant step in the name of Türkçülük was its effort to promote the use of the Turkish language in government offices, a principle also included in the Kanuni Esasi (the Ottoman Constitution). Because the Committee sought to maintain a policy of coexistence with all elements that constituted the state within the framework of the constitution and the parliamentary system (meşrutiyet), it did not explicitly follow a policy of Türkçülük in other areas[75].

However, following the Balkan Wars, and after the secession of the Greek, Slavic, and Albanian minorities from the Empire, the policy of the Committee of Union and Progress also changed to a certain degree. The experienced disaster was fostering an environment conducive to the currents of Turkish/Turkic nationalism (Türkçülük) and Pan-Islamism (İslamcılık), which were seen as remedies for the salvation of the empire. Particularly as a result of severe catastrophes, the Turks, now isolated, began to question their identity and the boundaries of their homeland. This quest would steer them toward their "historical roots.". During this period, the Committee of Union and Progress, on one hand, endeavored to retain both Armenians—known as the 'millet-i sadıka' (the loyal nation)—and Muslim Arabs within the fold by preserving its Ottomanist and Islamist ideas. It attempted to implement certain reform policies. On the other hand, it strove to bring to

75 Boz, Hakan, İttihat ve Terakki Cemiyeti'nde Türkçü Politikalar, Türkiye'de Siyasi Partiler ve Milliyetçilik, 2021, Palet Yayınları, Konya, sf 49

the fore the Turks, who formed the most important group within the state, and the ideology of Turkishness (Türklük), particularly in Anatolia, where Turks were most densely populated within the Ottoman territories. To promote this national identity, organizations incorporating the word 'Milli' (National) were established, such as the National Library (Milli Kütüphane), the National Geographic Society (Milli Coğrafya Cemiyeti), and National Music (Milli Musiki). Associations like the Türk Derneği (Turkish Association) and Türk Yurdu (Turkish Homeland) received the Committee's full support. Furthermore, a National Economy (Milli İktisat) policy was implemented to foster the emergence of a National Bourgeoisie (Milli Burjuvazi)[76].

2.2. Turkish Association (Türk Derneği)

The first association founded to promote the Turkism movement and preserve Turkish culture in Türkiye is the Turkish Association (Türk Derneği)[77]. Founded in 1908 by Yusuf Akçura and his friends, the Turkish Association limited its activities to cultural Turkism. The association described its activities as entirely "scientific" and attached importance to historical, linguistic, ethnographic, and ethnological research on all ethnic groups considered Turkish. The dissemination of these and a reform of the Turkish language were also issues of careful concern[78]. The "Türk Derneği Mecmuası" (Journal of the Turkish Association) was published to introduce and disseminate the association's purpose and activities to the general public. From the perspective of Turkish folklore research, the activities of this association can be evaluated as the first conscious and organized steps. Through the "Türk Derneği Mecmuası," the association encouraged its readers to compile words from the vernacular in their surroundings, collect and record old folk songs, proverbs, and stories sung/told by Turks, and document information related to national morals and customs, genealogy, narratives, and folk medicine[79].

76 Semiz, Yaşar. "İttihat ve Terakki Cemiyeti ve Türkçülük Politikası." Selçuk Üniversitesi Türkiyat Araştırmaları Dergisi 1.35 (2014): 240-241.
77 Yıldırım, 52
78 Öztürkmen, 44.
79 Yıldırım, 52.

In the declaration presented to its readers in its first issue, the Türk Derneği Mecmuası explained that its work was based entirely on the rights granted by the Constitution. Furthermore, it was mentioned that everyone within Ottoman borders was an Ottoman subject, and the unifying and integrating element of this subjecthood was the Turkish language. For this reason, the importance of studies related to Turkish was emphasized, the scarcity of Turkish books was noted, and the need to increase their availability was stressed. It was stated that intellectuals must, without fail, write their articles in Turkish. Additionally, the necessity of fully determining the stages the Turkish language underwent was emphasized, and the need to collect all works written about Turkish, bring them together, and study the stages of Turkish through these books was highlighted. Along with all this, it was said that it was essential to revise famous, ancient Turkish works[80]. The association had branches in places like Izmir, Kastamonu, and even outside Ottoman borders, such as Ruse and Budapest, and had Armenian, Russian, and Hungarian scientists as members, conducting research there. The association's official publication covered various topics related to the past and present of both Turks within the Ottoman borders and Turkic groups in Central Asia. Among these were articles on the ancient Turkish language, the simplification and purification of Ottoman Turkish, the need for alphabet reform, and aspects of Turkish prosody, meter technique, and orthography. The journal also called all its branches to compile folk songs, proverbs, and folk stories, research the family history of Turkish notables, and direct field research on folk medicine and folk remedies. In this sense, it is remarkable that, compared to other countries, it did not limit folklore only to oral genres but also included folk medicine within the journal's scope[81]. With the establishment of Türk Yurdu Association and later Türk Ocakları, this association appears to have lost its raison d'être[82].

80 Muhammed Emin Yıldızlı, "Türkolojiye Hizmet Eden Kurumlar (1908-1932)" Akademik Bakış Uluslararası Hakemli Sosyal Bilimler Dergisi, 52 (2015): 455.

81 Öztürkmen, 45.

82 Nâzım H. Polat, "109. Yıldönümünde Yeni Lisana Eleştirel Bir Bakış", Türk Dili, Türk Dili, 69(820) (2020): 21.

2.3. Türk Yurdu Association and Türk Ocakları

Ankara Türk Ocağı Building[83]

Following the Turkish Association, the Türk Yurdu and Türk Ocakları associations were founded in 1911. Later, these two associations merged and continued their activities under the name Türk Ocağı. The Türk Yurdu Mecmuası became the publication organ of the new association. The Genç Kalemler Mecmuası (Young Pens Journal), which began publication in Salonika, also operated towards the development of the Turkism movement[84]. The great majority of the founding members of the association established by Yusuf Akçura and his friends were immigrants from Russia. Türk Yurdu Cemiyeti, through its journal *Türk Yurdu*, advocated for the union of all Turks outside Ottoman lands and argued that the Turkish language could play a pivotal role in this union through widespread education and publishing. The *Türk Yurdu* journal also provided a forum for the publication of small ethnographic and geographical studies on different Turkic groups in this context. However, as the Society coincided timing-wise with the preparation for the opening of the Türk Ocakları, it eventually had to be incorporated into Türk Ocakları after a while[85]. According to its bylaws, the principles of which were determined in the meeting of June 20, 1911, and which were printed in Istanbul in 1913, the founding purpose of the Türk Ocağı Derneği was "to work for the progress and elevation of the national education and scientific, social, economic levels of the Turks and for the perfection of the Turkish race and language.[86]" Türk Ocağı Labor Program, shaped after 1926, directly references folklore

83 URL-12
84 Yıldırım, 52.
85 Öztürkmen, 45-46.
86 Akyüz, Türk Ocakları, 202.

with its aim of protecting Turkish culture from "being forgotten" and "extinction." Accordingly, the Hearths are encouraged to compile traditions, collect stories, proverbs, and folk songs; study different dialects; describe local dances; and conduct research on various sects and nomadic communities. Furthermore, it is recommended that each branch establish a "culture" (hars) museum to exhibit the art and craft of its region, and an "ethnographic" (ırk) museum to include traditional items, tools, and agricultural implements[87].

3. Institutionalization of Folklore in the First Half-Century of the Republic

3.1. Culture Directorate (Hars Dairesi)

The modern Turkish state, recognizing the importance of folklore studies in 1920 for the construction of national culture, established a Culture Directorate (Hars Dairesi) within the Ministry of Education (Maarif Vekâleti). Through this newly established directorate, an effort was initiated to identify, collect, and record Turkish folklore products from all corners of the country. This activity was encouraged until 1924 through the publication of guiding, instructive, and introductory articles in various journals, with an effort made to arouse interest in folklore research among young intellectuals[88].

3.2. Turkish Folklore Association (Türk Halk Bilgisi Derneği)

To meet a perceived need in the country, it was necessary to establish a folklore society in the capital of the Republic. With the aim of bringing together those working in a scattered and individual manner on the one hand, and guiding research with scientific methods on the other, a folklore society named the "Halk Bilgisi Derneği" (Folklore Association) was founded in Ankara on November 1, 1927[89]. The Halk Bilgisi Derneği, founded in the early years of the Republic, holds an important place in the history of Turkish folklore as it was established

87 Öztürkmen, 51.
88 Yıldırım, 61.
89 Fort the Halk Bilgisi Mecmuası see. M. Altan Erik, Halk Bilgisi Mecmuası (İnceleme - Çeviri Metin), Ankara, Atatürk Kültür Merkezi Başkanlığı Yayınları, 2022, s. 220-201.

with an independent status from state institutions and with the direct purpose of conducting folklore research[90]. Through the efforts of a few Turkish intellectuals and the encouragement of the state, the first Turkish folklore association was founded in Ankara in 1927 under the name Anadolu Halk Bilgisi Derneği (Anatolian Folklore Association). The name of the association was changed to Türk Halk Bilgisi Derneği (Turkish Folklore Association) in 1928. As a first activity, a guide for folklore enthusiasts was published. The guide included information on the subject for folklore enthusiasts, provided explanations, outlined the framework of the field of study, and explained the method to be followed for compilation. Secondly, the association published an organ called *Halk Bilgisi Mecmuası* (Folklore Journal)[91], but this journal closed after its first issue in 1928. In 1929, it faced its readers with a second, smaller monthly publication called *Halk Bilgisi Haberleri* (Folklore News). This journal also closed after its 24th issue. It is possible to summarize the association's work for Turkish folklore from 1927 until its closure in 1932 as book publications, journal issues, conferences, and scientific trips to Anatolia. Considering that all these works were carried out according to scientific methods, the meaning of the services rendered by the association members to Turkish folklore can be better understood[92]. Founded under the leadership of Ziyaeddin Fahri Fındıkoğlu, İshak Refet Işıtman, and İhsan Mahvi, the association later opened branches in different provinces with the membership of names such as Mehmet Halit Bayrı, Abdülkadir İnan, Agâh Sırrı Levend, Ahmet Caferoğlu, Ahmet Kutsi Tecer, Mahmut Ragıp Gazimihal, A. Süheyl Ünver, Yusuf Ziya Demirci, Hamamizade İhsan, Ekrem Besim, Sırrı Numan, İzzet Âdili, Raife Hakkı Kesirli, Melahat Sabri, and Teacher Sadi Bey[93].

3.3. Institute of Turcology (Türkiyat Enstitüsü)

Immediately after the founding of the Republic, the lack of an official institution that would conduct research and studies in all branches of Turkish culture and civilization was felt. Upon this request, Gazi

90 Öztürkmen, 53-54.
91 See. Erik, Halk Bilgisi Mecmuası, 2022.
92 Yıldırım, 62.
93 Nail Tan, Kuruluşunun 80. Yılı Dolayısıyla Türk Halk Bilgisi Derneği, Ankara, BRC Basım Matbaacılık, 2006, 7-10.

Mustafa Kemal asked the government of the time to initiate work on establishing an institute to conduct research in the fields of Turkish language, literature, history, art, ethnography, and geography, and to disseminate its findings to the Turkish and international scholarly communities. Upon this request, the government began work and decided to establish a scientific institution affiliated with the Istanbul University Faculty of Letters under the name "Institute of Turcology" (Türkiyat Enstitüsü), preparing its regulations and submitting them for Gazi's signature[94]. The Institute of Turcology, established in 1924 under Istanbul University, began contributing valuable monographs based on scientific research to the field of folklore. It provided an opportunity to publish various articles related to folklore within its publication organ, the *Türkiyat Mecmuası* (Journal of Turcology)[95]. The emblem determined by Atatürk himself was "a grey wolf holding a torch." Turkish scholars would conduct research and studies in various fields, including Turkish language, literature, folklore, culture, and civilization, thereby enlightening the world of science[96]. After M. Fuad Köprülü, the founding director, the institute's directors included Reşit Rahmeti Arat, İsmail Hikmet Ertaylan, Mehmet Cavit Baysun, Fahir İz, Ahmet Caferoğlu, Mehmet Kaplan, and Sadettin Buluç. The institute has a library comprising collections on Turkish literature, history, language, and art. The collection consists of four sections: the Katanov Collection, theses, donated books and manuscripts, and microfilms. Among those who enriched the library with their donations, Hüseyin Sadettin Arel, Hamit Ongunsu, Halit Ziya Uşaklıgil, the Azerbaijani Sultan Beg, Ahmet Hamdi Tanpınar, Mehmet Behçet Yazar, Aslan Kaynardağ, Vecihe Gök, A. Adnan Adıvar, and Kohen are in the first ranks. The library was further enriched by book donations from Osman Nedim Tuna and Muharrem Ergin, as well as undergraduate, master's, doctorate, and associate professorship theses[97].

94 Mustafa Özkan, İstanbul Üniversitesi Türkiyat Enstitüsü, Türkiye Araştırmaları Literatür Dergisi, Türkiye Araştırmaları Literatür Dergisi, 4(8) (2006): 585.

95 Yıldırım, 61.

96 Atatürk Ansiklopedisi, Türkiyat Enstitüsü maddesi.

97 İsmail Güleç, "Türkiyat Araştırmaları Enstitüsü", Cilt 41, TDV İslam Ansiklopedisi, 2012, s. 560

3.4. Ankara University Faculty of Language, History and Geography (Dil ve Tarih-Coğrafya Fakültesi)

Towards the end of the 1937-38 academic year, a course on Turkish Folk Literature was introduced at the Ankara Faculty of Language, History and Geography. This was the first step heralding the beginning of the cooperation expected from universities in folklore studies[98]. For a period, the subsequently abolished Chair of Folk Literature at the Ankara Faculty of Language, History, and Geography offered courses on general folklore, supervised student assignments and theses, and established a folk literature archive[99].

Boratav, who was Fuat Köprülü's assistant in 1931-1932, founded the Chair of Folk Literature at the DTCF in 1939 and accelerated scientific folklore studies. He conducted field research and compilation work using international terminology. He went on compilation trips to Anatolia with teams formed from his students. Thus, he compiled, archived, and published many folk literature materials that are no longer available today. He has authored 18 books, most of which are based on material compiled by himself and his students from this date until the closure of his chair in 1948, as well as over 200 articles published in Turkish or other languages[100]. The 1940s, when Boratav worked at the Faculty of Language, History, and Geography, marked his compilation trips under tough conditions in many regions of Türkiye, as well as his scientific publications[101]. The Chair of Turkish Folklore at the Faculty of Language, History and Geography was closed in 1948 by cutting its funding under ideological pretexts, and Prof. Pertev Naili Boratav and Prof. Dr. İlhan Başgöz were dismissed. These two significant figures of Turkish folklore were forced to continue their subsequent work abroad. Prior to this date, with M. F. Köprülü's entry into politics in 1946, folklore studies at Istanbul University slowed down and ceased. These two separate adverse developments led to the

98 Boratav, 88.
99 Alangu, 518.
100 See Boratav's archive established during his years working at DTCF. Boratav, 236-251.
101 Oğuz vd. Türk Halk Edebiyatı El Kitabı.2014 Ankara Grafiker. S. 38-39.

exclusion of Turkish folklore studies from academic life until the late 1960s[102].

Dârülelhan'ın Amblemi

3.5. Music Teachers' School (Musikî Muallim Mektebi)[103]

The Music Teachers' School, established as the first teacher training school for music teachers in Turkish history, opened as an independent school in 1924. With the Organization Law of the National Music and Performance Academy published in 1934, the Music Teachers' School was incorporated into another institution. In the 1937-38 academic year, it was transformed into a three-year music teaching department affiliated with the Gazi Education Institute. The Music Teachers' School, founded in the early years of the Republic, can be considered the precursor to departments that train music teachers. This school started education with very few students in its early years, and the number of students increased over time[104].

The most significant contribution of the Music Teachers' School to folklore studies was through the identification and transcription of Turkish folk songs and dance tunes from Anatolia[105].

3.6. Darü'l Elhan (House of Music)

After the founding of the Republic, thanks to the close interest of Istanbul Governor Haydar Bey (Yuluğ), Darülelhan was ceremoniously reopened on September 14, 1923, following a decision by the Provincial General Assembly. According to the new regulations prepared, Western music, like Turkish music, was included as a separate department in this institution. According to the regulations issued in this new period, students admitted to Darülelhan after primary education would study in a preparatory class for one year and then be divided

102 Özkul Çobanoğlu, Halkbilimi Kuramları ve Araştırma Yöntemleri Tarihine Giriş, Ankara, Akçağ, 2012, s.48; Öncül, Türk Folklor Tarihine, s. 67-79.
103 URL-13
104 Zafer Tangülü ve Sabri Becerikli, Musiki Muallim Mektebi (1924-1937), Asia 2,(2020): 465.
105 Yıldırım, 62.

into departments. There were also specialized classes within the departments. These were composition, vocal, piano, cello, flute, and other orchestra instrument classes in the Western Music (Alafranga) Department; and violin, kemenche, santur, ney, tanbur, oud, kanun, and vocal classes in the Turkish Music (Alaturka) Department. All students were also required to attend courses in music theory, solfège, harmony, fugue, music history, and participate in orchestra and choir work. The Western music teaching staff of this new period, to which composer Mûsâ Süreyyâ Bey was appointed as director, consisted of Zeki Bey, Ekrem Besim Bey (Tektaş), Cemal Reşit Bey (Rey), Nimet Vâhid, Chevalier Geza de Hegey, Victor Radeglio, Edgar Manas, Henry Fourlani, Sadri Bey, Zâtî Bey, Nezihe Hanım, Muhyiddin Sâdık Bey, Kadri Bey, Veli Bey (Kanık), Âdil Bey, Osman Şerefeddin Bey, brothers Seyfi and Sezâi (Asal), Âlî Bey (Sezin), and Mesut Cemil (Tel). The primary teachers in the Eastern music department were Nûri Bey (Duyguer), Kevser Hanım, Mustafa Bey (Sunar), Sedat Bey (Öztoprak), Hayriye Hanım (Örs), Fâika, Zehrâ, Şeref Hanımlar, Muazzez Hanım (Yurcu), Ziyâ Bey (Santur), Refik Bey, Fâize Hanım (Ergin), Emin Bey (Yazıcı), Ruşen Ferit Bey (Kam), Rauf Yektâ Bey, Zekâizâde Hâfız Ahmet Bey, İsmail Hakkı Bey, Ziyâ Bey (Hoca), and Zâhide Hanım. Later, Reşat Bey (Erer) and Dürrü Bey joined this staff[106].

This period of Darülelhan was its most productive years. Additionally, various publications and research activities related especially to Turkish music were initiated during this period, in conjunction with education and training. Compilation trips related to folk music and the identification of classical Turkish music works are important both as the first studies of these activities and in terms of their results[107]. During this period, Darülelhan operated as a significantly more productive institution than during its first period, with concerts, compilation studies, and publication activities in addition to the education it provided[108].

106 Erhan Özden, (2018). "Arşiv Belgeleriyle Dârülelhan", Konservatoryum, 5(1) (2018): 102.
107 Nuri Özcan, "Darülelhan", TDV İslam Ansiklopedisi, Cilt 8, Ankara, s. 518-519.
108 Duygu Taşdelen vd., "Çalkantılı Bir Dönemin Kültür Sahnesi Olarak Dârülelhan: Geleneğin Yeniden Tanımlanması", Türkiyat Mecmuası , 31(2) (2021): 837.

3.7. Ankara Ethnography Museum

Through the Ethnography Museum, founded in Ankara in 1925, samples of ethnographic materials used by the Turkish people began to be collected. A folklore department was established within the museum, and efforts were made to compile products specific to this field. Folk crafts, national clothing, attire, and ornaments, as well as weaving tools, woven fabrics, carpets, kilims, and cicims, were collected and exhibited to the public in the museum's halls[109]. During this process, the Ankara Ethnography Museum created rich collections in terms of folklore material. Among the objects taken over from closed dervish lodges here are also folk costumes and embroideries[110].

3.8. Society for the Study of the Turkish Language (Türk Dilini Tetkik Cemiyeti)

Although it did not have a direct role in folklore research, the Turkish Language Association (Türk Dil Kurumu) must also be mentioned among the Republic's cultural institutions due to the compilation and publication activities during the implementation stages of the language and alphabet reforms, one of the fundamental reforms of the Republican regime. On November 3, 1928, with the Republican government's adoption of the new alphabet through the "Law on Turkish Letters" and the launch of a nationwide campaign for its implementation, the "Society for the Study of the Turkish Language" (Türk Dili Tetkik Cemiyeti), planned as a fundamental institution to support the language reform, was established in July 1932 and supported by Atatürk's personal funds. At its first congress convened on September 26, 1932, the issue of researching the roots of the Turkish language emerged as a fundamental topic. Following the first congress, the society members decided to establish a General Central Committee consisting of six different sections covering (1) Linguistics and Philology, (2) Etymology, (3) Grammar-Syntax, (4) Lexicography-Terminology, (5) Compilation, and (6) Publication units[111].

109 Yıldırım, 62.
110 Alangu, 518.
111 Öztürkmen, 64-65.

The second part of the "Word Compilation Guide (Söz Derleme Kılavuzu)" published by the institution consists of folklore compilations[112].

3.9. Society for the Study of Turkish History (Türk Tarihini Tetkik Cemiyeti)

In 1931, following the closure of Türk Ocakları, an independent institution was established on April 12, 1931, under the directive of Atatürk, under the name "Society for the Study of Turkish History" (Türk Tarihi Tetkik Cemiyeti). Article 4 of its first statute was as follows: "The Society for the Study of Turkish History uses the following means to achieve its purpose:

a) To gather and hold scientific discussions.

b) To research and publish the sources of Turkish History.

c) To send research and exploration teams to necessary places to obtain documents and materials that will help elucidate Turkish history.

d) To strive to publish the fruits of the Society for the Study of Turkish History's labor by all means."

The members of the "Society for the Study of Turkish History," which held its first congress in July 1932 at the Ankara People's House (Halkevi), worked almost continuously for a year under Atatürk's close attention, with him in Ankara, Istanbul, and Yalova. The book titled "The Mainlines of Turkish History" (Türk Tarihinin Ana Hatları) and the history books printed for middle and high schools were prepared as a result of these studies. Studies on the contributions of Turks to civilization were published in various forms, including brochures, essays, and for discussion purposes. The society, which took the name "Turkish Historical Society" (Türk Tarih Kurumu) in 1935, was tasked with researching and publishing especially Turkish civilization history[113].

112 Alangu, 518.

113 Afet İnan (1957). "Dil ve Tarih-Coğrafya Fakültesinin kuruluş hazırlıkları üzerine", Tarih Araştırmaları Dergisi, 1 (1957): 4.

3.10. Village Institutes (Köy Enstitüleri)

Hasanoğlan Köy Enstitüsü[114]

Although they were not research institutions, the Village Institutes, like the Folk Houses, were educational institutions that indirectly contributed to "folk knowledge" through the place they acquired in social memory, their roots extending back to the Village Movement (Köycülük) initiated by late Ottoman intellectuals, and their function of "legitimizing" village sensitivity. The educational programs formulated with the aim of training "village teachers" from the villages to educate the villagers included "cultural courses" covering subjects such as Turkish, history, geography, civics, nature and school health knowledge, foreign language, national dances, music, military science, home economics, child care, teaching knowledge, agricultural economics, and cooperatives; "agricultural courses" focusing on subjects like agriculture, poultry farming, beekeeping, fishing; and "applied technical courses" covering blacksmithing, farriery, carpentry, concrete work, masonry, and sewing[115].

Each Village Institute was developing as a research center. It was becoming an education and culture hub for its region. It was getting to know the surrounding villages and conducting research on their socio-economic and cultural structures. During the students' 45-day breaks, "village study files" were kept through investigations they conducted and research done by other means. To serve as a center and source for village studies, the Higher Village Institute, which holds a highly important place in the Turkish education system, was established in 1942

114 URL-14
115 Öztürkmen, 65-66.

within the Hasanoğlan Village Institute in Ankara to conduct scientific research on various topics related to village schools and Village Institutes. Students who completed the five-year institute and qualified for teaching, if they passed the exam, were trained in one of eight branches at this college, such as fine arts, construction works, agricultural management, to become teachers for the institutes. To graduate from the higher institute, they had to conduct academic research. This research, which was of a thesis nature, could be on any topic, from childcare in the region to the compilation of local folklore[116].

3.11. Folk Houses (Halkevleri)

From the date of their establishment, the Folk Houses provided ample space for folklore studies through their Village, Language, History, and Literature branches, and frequently published folklore-related publications in their journals. The Folk Houses started operations with two important missions. The first of these is a social reform mission whose roots extend back to the Young Turk Revolution, exemplified by organizations such as Türk Ocakları and the Village Associations. The other is to initiate and carry out artistic and cultural activities that would implement the new state's Westernization project. The most significant dilemma in this second mission was the need to reconcile efforts to introduce and disseminate Western cultural forms with the reliance on local compilations to create a national cultural repertoire. In this context, the cultural reform activities of the Folk Houses can also be viewed as a project aimed at implementing Ziya Gökalp's concepts of "hars" (national culture) and "medeniyet" (civilization). The language, history, and literature branches were, in a way, the most important units of the Folk Houses in terms of conducting direct folklore compilations. A large part of these compilations was published in Folk Houses journals, and the unpublished parts were archived in files. Although these compilations were created with a "genre-centric" understanding and did not credit the individuals who contributed to them, they were still effective in generating interest in local oral literature and raising awareness about documenting this oral material[117].

116 Sadık Kartal, "Toplum Kalkınmasında Farklı Bir Eğitim Kurumu: Köy Enstitüleri." Mersin Üniversitesi Eğitim Fakültesi Dergisi 4(1) (2008): 31.
117 Öztürkmen, 70-80.

3.12. Ankara State Conservatory

When the foundation of the Ankara State Conservatory was laid in 1936, replacing the Music Teachers' School, an attempt was made to implement the principle of emphasizing national music, particularly found in Paul Hindemith's reports to the Ministry of Education. In line with this principle, a nationwide survey was conducted to collect folk songs, as had been done previously by Darülelhan; a Folklore Archive Chief Office was established within the conservatory, and Muzaffer Sarısözen, summoned from Sivas, was appointed as its head, a position he held until the end of his life. During these seventeen years of work, approximately 9,000 compilations were created. About 1500 of these works, transcribed by Muzaffer Sarısözen, formed the basis of the Türkiye Radyoları Yurttan Sesler Topluluğu (Voices from the Homeland Ensemble) repertoire. The formation of the Folklore Research and Compilation Committee (Folklor İnceleme ve Derleme Kurulu) by Sadi Yaver Ataman within the Istanbul Municipal Conservatory in 1952 marked the beginning of a new era focused on folk music. One year later, the Folklore Application Ensemble (Folklor Tatbikat Topluluğu) was established under Ataman's direction, affiliated with this committee. This ensemble continues its work today under the direction of Adnan Ataman as the Istanbul University State Conservatory Folk Music Ensemble. Furthermore, the Âşıklar Bayramı (Minstrels Festival), first held in Sivas on November 5, 1931, by Ahmet Kutsi Tecer and Muzaffer Sarısözen, contributed significantly to these studies through similar organizations in subsequent years[118].

4. Institutions and Researchers Shaping the Second Half-Century of the Republic

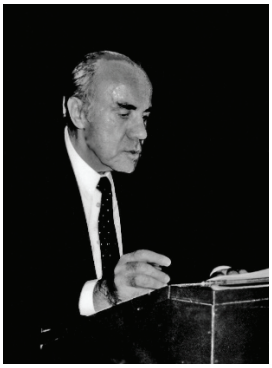
4.1. Institutions

4.1.1. Atatürk University and Mehmet Kaplan[119]

Shortly after the founding of Atatürk University, it was decided to establish a Faculty of Letters within the university. In 1958, Mehmet Kaplan[120], a professor from Istanbul University, was assigned to

118 Süleyman Şenel, "Halk Musikisi", TDV İslam Ansiklopedisi, Cilt 15, Ankara, 1997, 356.
119 URL-15
120 Dilaver Düzgün, "Halk Bilimi Araştırmaları Tarihinde Prof. Dr. Mehmet Kaplan ve Atatürk Üniversitesi". Atatürk Üniversitesi Sosyal Bilimler Dergisi, 55 (2018): 258.

Erzurum as the founding dean. Kaplan also established a Department of Turkish Language and Literature within the faculty. Kaplan, who established master's and doctoral programs within the department, mentored some of the most notable figures that contributed to the formation of an Anatolia-centered folklore school[121]. The compilations, research, and doctoral studies in the field of folklore by Muhan Bali, Bilge Seyidoğlu, Saim Sakaoğlu, Umay Günay, Fikret Türkmen, and Ensar Aslan, whom Kaplan took as assistants to the department he founded, enabled the establishment of a deep-rooted tradition of folklore research at Atatürk University. The academics trained in this department and their students developed folklore research in various scientific institutions in Türkiye and around the world[122].



Mehmet Kaplan

4.1.2. Institute for the Research of Turkish Culture (Türk Kültürünü Araştırma Enstitüsü)[123]

The Institute for the Research of Turkish Culture (Türk Kültürünü Araştırma Enstitüsü) was founded in Ankara in October 1961. Established with the aim of a new cultural structuring in the period following the May 27 revolution, the institute was headed by Cemal Gürsel. The institute published books on village theatre, Dede Korkut stories, Turkish handicrafts, and Anatolian epics, focusing on local dialects, oral literature, belief systems, geography, material culture, handicrafts, and religious culture[124]. The Institute, operating under the presidency of Prof. Dr. Dursun Yıldırım, provided significant services to Turcology and

TKAE Logosu

121 For Kaplan's views on folk literature and his contributions to this field, see., M. Öcal Oğuz, "Ölümünün Beşinci Yılı Münasebetiyle Mehmet Kaplan ve Halk Edebiyatı", Millî Folklor, 2(9) (1991): 32-34.
122 Düzgün, 271.
123 URL-16
124 Öztürkmen, 206.

published commemorative books for names such as Müjgan Cumhur, Bilal N. Şimşir, Tuncer Baykara, M. Cihat Özönder, Ahmet Bican Ercilasun, Necati Öner, Mustafa Kafalı, Süleyman Hayri Bolay, Reşat Genç, Osman Fikri Sertkaya, Zeynep Kerman, İnci Enginün, Saim Sakaoğlu, Yaşar Kalafat, and Kazım Yaşar Kopraman[125].

4.1.3. National Folklore Institute (Millî Folklor Enstitüsü)

At the forefront of official institutions for folklore in Türkiye is the "National Folklore Research Directorate" (Millî Folklor Araştırma Dairesi). This directorate, which continues its activities in various fields today, was established in 1966 under the name "National Folklore Institute" (Millî Folklor Enstitüsü). The Institute had five sections: "Spiritual Culture Section, Material Culture Section, Folk Literature Section, Music and Dance Section, Library, Archive and Publication Section". After the "National Folklore Institute" was established, Cahit Öztelli was appointed as its director; at this stage, work began on establishing a folklore library and compiling "folklore" material through teachers. The institution, revitalized by the addition of young folklorists to its staff, gradually increased its activity. Among the important works carried out by this directorate are the "1st International Turkish Folklore Seminar" it organized in Ankara in 1973 and the "1st International Turkish Folklore Congress" it organized in Istanbul in 1975[126]. Numerous scientists and experts from both within the country and abroad participated in these seminars and congresses. The Institute, tasked with conducting compilation and research in all branches of folklore, became the National Folklore Research Directorate (MİFAD) in 1973, the Directorate for Research of Folk Culture (HAKAD) under the Ministry of Culture and Tourism in 1989, and the General Directorate for Research and Development of Folk Cultures (HAGEM) in 1991. In 2003, it was restructured as two department headships under the General Directorate of Research and Education[127].

125 Mustafa Açа, Halk Bilimi El Kitabı, Konya, Kömen Yayınları, 2016, s. 122-123.
126 Sedat Veyis Örnek, Türk Halkbilimi, Ankara, Bilgesu Yayınları, 2014, s. 158-160.
127 Tan, 241-242.

4.1.4. TRT and Turkish Folk Music Compilations

Core Team in Compilation Activities[128]

One of the important studies carried out in the 1960s was the compilation made by TRT. In this context, around 800 folk songs were collected in studies conducted in 1961 in the provinces of Erzurum, Van, Kars, Hakkâri, Erzincan, Diyarbakır, Elazığ, Urfa, Adana, Bitlis, Muş, Bingöl, and Siirt; 1738 from the provinces of Gaziantep, Burdur, Van, Erzincan, İzmir, Trabzon, Rize, and Balıkesir during the TRT 1st Folklore Compilation trip in 1967; and around 250 works from the Erzurum-Kars regions in 1971. As a result of these activities, thousands of folk songs and melodies were added to the TRT archive through the Turkish Folk Music and Dances branch directorates and artists from Istanbul, Ankara, Izmir, Erzurum, and other regional radio stations. TRT also organizes competitions to encourage scientific publications on folk music. Türkiye's richest sound archive on Turkish Folk Music is preserved within TRT, and the most regular note publications are also made by the same institution. Today, TRT Turkish folk music repertoire note publications exceed 5000[129].

4.1.5. Hacettepe University and Şükrü Elçin[130]

Şükrü Elçin entered the Department of Turkish Language and Literature at Istanbul University Faculty of Letters in 1935. He graduated from there and the Higher Teacher Training School in 1939. He worked

128 Celal. V. Kaya, "Türk halk müziği derleme çalışmaları tarihçesi." TRT Bir Dünya Müzik Dergisi, Temmuz 45 s 10 (2019). Sf. 12

129 Şenel, 357; Seval Kasımoğlu, "Türkiye'de Folklor Araştırmaları", Turnalar Uluslararası Hakemli Türk Dili, Edebiyat, Çeviri Dergisi, 71(2018): 28-42.

130 URL-17

as a literature teacher in Sivas (1939-1940) and Denizli (1941-1944) high schools, as well as at the Ankara Male Technical Teacher Training School (1944-1951). During these years, he completed his doctorate at Ankara University Faculty of Language and History-Geography under the supervision of Pertev Naili Boratav with a thesis titled "Kitâbî-Mensur, Realist İstanbul Halk Hikâyeleri" (Bookish-Prose, Realist Istanbul Folk Stories) (1944). Then he was sent to Paris for two years. He attended folklore-related courses by André Varangac at the Sorbonne University School of Advanced Studies. He returned to the country in 1951. In 1958, he was appointed as a literature teacher at Gazi Education Institute. In 1962, he became an associate professor with his thesis "Anadolu Köy Orta Oyunları (Köy Tiyatrosu)" (Anatolian Village Middle Plays (Village Theatre)). In 1964, he started working at Hacettepe University[131].

Şükrü Elçin

Upon the invitation of Hacettepe University Rector İhsan Doğramacı, Elçin joined the Hacettepe staff in 1964. During his university period, which began with Turkish Composition courses, the founding of the Department of Turkish Language and Literature under the Faculty of Social and Administrative Sciences in 1969, when he received the title of "professor," marked a significant milestone in his academic life. The future doyens of Turkish language, literature, and folklore, such as Amil Çelebioğlu, Turgut Günay, Nevin Önberk, Dursun Yıldırım, Umay Günay, Tulga Ocak, Sadık Kemâl Tural, Ahmet Bican Ercilâsun, Bilge Ercilâsun, and Talat Tekin, were the first assistants and teachers of the Department of Turkish Language and Literature, whose founding was done by 'the teacher of teachers' Şükrü Elçin[132].

4.1.6. Ankara University and Sedat Veyis Örnek[133]

Actual folklore education in our universities began in 1980. In the same year, the Chair of Folklore was established at Ankara University

131 Nurettin Albayrak, "Şükrü Elçin", TDV İslam Ansiklopedisi, Ek-1 Cilt, Ankara, 2020, s. 399.
132 Gülin Öğüt Eker, "Prof. Dr. Şükrü Elçin Hayatı ve Eserleri", Millî Folklor, 13(52) (2016): 7.
133 URL-18

Faculty of Language, History and Geography under the chairmanship of Prof. Dr. Sedat Veyis Örnek[134]. However, at that time, with the submission of a report titled "General Information on Folklore and Thoughts on the Establishment of a Folklore Department in Our Universities"[135] by Prof. Dr. Dursun Yıldırım, a faculty member of Hacettepe University, to the newly established Council of Higher Education (YÖK), and the acceptance of the report, the aforementioned Chair of Folklore was attached to the Department of Turkish Language and Literature (TDE), and Prof. Dr. Orhan Acıpayamlı was appointed as its head. Upon his retirement, the staff consisted of Prof. Dr. Gürbüz Erginer and Assist. Prof. Dr. Atilla Erden transformed into an independent Department of Folklore under the chairmanship of Prof. Dr. Nevzat Gözaydın; over time, it merged with the Chair of Ethnology and continued undergraduate, graduate, and doctoral education, teaching, and research activities, first under Prof. Dr. Gürbüz Erginer, then Prof. Dr. Muhtar Kutlu, and after his retirement, under Prof. Dr. Serpil Aygün Cengiz until today[136].

It can be said that Örnek brought a different breath to compilation studies oriented towards the field of folk literature through the field studies he conducted. He moved beyond compilation studies concentrated in oral areas with his compilation work on beliefs, traditions, and rituals. Sedat Veyis Örnek is one of the folklorists who saw compilation work as more than just a "rescue operation." However, it is also evident that Örnek adopted a style that sometimes paralleled the expectations set by the compilation studies preceding his own work. When his compilation studies are examined, it is understood that he aimed to analyze society and develop strategies based on compilation studies[137].

134 Tan, 242.
135 Yıldırım, 21.
136 Özkul Çobanoğlu, "Cumhuriyetimizin Yüzüncü Yılında Türk Halk Bilimi Çalışmalarının Genel Bir Değerlendirmesi", Türk Dili, 72 (862) (2023): 69.
137 Selcan Gürçayır Teke, "Alan Araştırmacısı Olarak Sedat Veyis Örnek ve Alan Çalışmalarına Katkıları", Folklor/Edebiyat 21(82) (2015): 299-310.

4.1.7. Institute of Turkish World Studies (Türk Dünyası Araştırmaları Enstitüsü)

Prof. Dr. Fikret Türkmen, one of the names trained in the field of folk literature by Prof. Dr. Mehmet Kaplan at Erzurum Atatürk University, established the Turkish Folk Literature program at Ege University Faculty of Letters and founded the Institute of Turkish World Studies (Türk Dünyası Araştırmaları Enstitüsü) within the same university. The Department of Turkish Folklore within this institute conducted significant studies in the field of Turkish world folk literature and, over time, evolved into a school. In addition to events such as seminars, symposia, and congresses organized by the institute, its periodic publication, the Journal of Turkish World Studies (Türk Dünyası İncelemeleri Dergisi), covers various topics of folk literature. Prof. Dr. Fikret Türkmen, who served as the head of the Institute from its foundation until his retirement in 2012, ensured the publication of many works and the research of many topics based on "Turkish world folklore" through both the "Epic project" he conducted with the Turkish Language Association and the master's and doctoral theses he supervised on the Turkish world[138].

4.1.8. Institutes of Turcology Research (Türkiyat Araştırmaları Enstitüleri)

By the 1990s, Institutes of Turcology Research began to be established at different universities in Türkiye. In 1991, Marmara University Institute of Turcology Research and Selçuk University Institute of Turcology Research were established, and in 1992, Erzurum Atatürk University Institute of Turcology Research and Hacettepe University Institute of Turcology Research were founded. These institutes have contributed directly to folklore research in many ways.

4.1.9. THBMER (Turkish Folklore Research and Application Center)

THBMER (Türk Halk Bilimi Araştırma ve Uygulama Merkezi) is a center founded in 2003, established to research, compile, and promote Turkish folk culture, and ensure its sustainability by passing it on to

138 Öcal Oğuz vd., Türk Halk Edebiyatı El Kitabı, Grafiker Yayınları, Ankara, 2014, s. 50.

future generations. For these purposes, it undertakes both national and international missions[139].

4.1.10. Institutions Widespread with YÖK (The Council of Higher Education)

Folklore studies, which could find a place in very few universities before 1982 when universities were unified under the YÖK umbrella, became widespread with the "folk literature" or "folklore" departments within the Departments of Turkish Language and Literature and Contemporary Turkish Dialects and Literatures, which became mandatory to be opened within the Facult of Arts and Sciences (Fen Edebiyat Fakülteleri) established in new universities by the YÖK Law. Both existing and newly established universities rapidly increased folklore studies in recent years through the young scientists they employed, and thousands of undergraduate and hundreds of graduate theses have been produced in this field at universities. Especially with Türkiye's accession to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2006, which gave an international and diplomatic dimension to folklore studies, new developments began to emerge in the field of folklore[140].

4.2. Communities [141]

4.2.1. Boğaziçi University Folklore Club

The club was founded in 1960 by students of the old Robert College high school, and when the college turned into a university, its name was changed to Boğaziçi University Folklore Club. The club's objectives are: a) "to get to know folk culture; learning and teaching folk dances, folk songs, organizing shows, opening exhibitions...", b) "conducting studies related to folklore being accepted as a scientific discipline, the dissemination of necessary methodological and theoretical knowledge for this, and predominantly the compilation, research, and examination of Turkish folk culture...". Initially focusing on folk

139 İlke Tepeköylü, "Türkiye'deki Üniversitelerde Yeni Dönem Halk Bilimi Çalışmaları", Uluslararası Bilimsel Araştırmalar Dergisi (IBAD), 2 (2017): 316.

140 Oğuz, vd., Türk Halk Edebiyatı, 51.

141 See. Uğur Durmaz, "Türkiye Üniversitelerinde Halkbilimi Bölümlerinin Dünü, Bugünü, Yarını." Karadeniz Uluslararası Bilimsel Dergi 38 (2018): 152-167.

dances, the club engaged in activities such as conferences, panels, and exhibition-product events. In 1969, it also started continuous publication with its journal "Folklora Doğru" (Towards Folklore), the first issue of which was published. It also published annual issues in 1974 and 1975[142].

4.2.2. Middle East Technical University Turkish Folklore Community

The "METU Turkish Folklore Community" (ODTÜ Türk Halkbilimi Topluluğu), founded in 1961, conducts studies in four branches: folk music, folk dances, research, and education, as well as folk theatre. It has carried out activities such as folk music instruments, note compilation and archiving, learning and teaching folk dances in accordance with their originals; researching folk culture with the methods of modern science, organizing seminars and courses on this subject for its members, compiling and researching from various regions of Anatolia and archiving; researching and staging spectator village plays, etc. The community, which also developed its costume, note, and compilation archives, published a journal named "Halkbilimi" (Folklore)[143].

4.3. Associations and Foundations

4.3.1. Folklore Research Institution

Folklore Research Institution (Folklor Araştırmaları Kurumu), founded in 1955 under the name "Society for the Study of Turkish Folk Arts and Traditions" (Türk Halk Sanatlarını ve Ananelerini Tetkik Cemiyeti) under the chairmanship of Fuat Köprülü, changed its name to "Turkish Ethnography and Folklore Society" (Türk Etnografya ve Folklor Cemiyeti) in 1959, and in 1973 took the name "Folklore Research Institution" (Folklor Araştırmaları Kurumu). Among the founding members of the association are names such as Orhan Acıpayamlı, Kemal Güngör, Hamit Zübeyir Koşay, M. Şakir Ülkütaşır, Suut Kemal Yetkin, and Halil Bedii Yönetken. The first article of its statute is "It researches and evaluates Turkish ethnography and folklore by scientific means. It cooperates with boards and persons working in this

142 Örnek, 165.
143 Örnek, 165.

field, makes publications, organizes conferences, and opens exhibitions." The institution, which has organized many conferences since its founding day, has also published books such as "Tree in Turkish and Islamic Tradition" (M. Ş. Ülkütaşır), "Nasreddin Hoca" (M. Ş. Ülkütaşır), and "Kul Nesimi" (C. Öztelli)[144].

4.3.2. Turkish Folklore Institution

The institution, founded in Istanbul in 1964 under the name "Association for Establishing the Turkish Folklore Institute" (Türk Folklor Enstitüsünü Kurma Derneği) on the initiative of university youth, aimed to establish a "Turkish Folklore Institute". When the "National Folklore Institute" (Millî Folklor Enstitüsü) was established in Ankara in 1966, it decided to continue its existence under the name "Turkish Folklore Institution" (Türk Folklor Kurumu) with a new statute. The institution began its work by forming compilation and research, folk dance, and folk music groups, and establishing a folk dance school within its structure. It prepared questionnaires and compiled folklore-related materials in various parts of the country, and archived them. In 1969, they published a twenty-seven-issue journal titled "Folklor"[145].

4.3.3. Turkish Folk Arts Research Association

The association, founded by the State Fine Arts Academy, aimed to research, scan, recognize, and learn Turkish folk arts. The Turkish Folk Arts Research Association (Türk Halk Sanatları Araştırma Derneği), during a research trip it organized in the Eastern Black Sea region in 1969, conducted investigations into folk architecture, handicrafts, social, and economic issues, and compiled a substantial amount of material. It also participated in folklore seminars and congresses by organizing panels[146].

4.3.4. Establishment for the Dissemination and Preservation of Turkish Folk Dances

The Establishment for the Dissemination and Preservation of Turkish Folk Dances (Türk Halk Oyunlarını Yayma ve Yaşatma Tesisi),

144 Örnek, 163.
145 Örnek, 164.
146 Örnek, 166.

officially founded in 1955 and continuing its activities since that year by organizing folk dance festivals, had among its founders leading folklorists and musicians of the period such as Kazım Taşkent, Vedat Nedim Tör, Halil Bedii Yönetken, Ahmet Kutsi Tecer, Adnan Saygun, Muzaffer Sarısözen, and Mahmut Ragıp Gazimihal. In their bylaws, the founders determined their purpose as determining the figures, costumes, and music of folk dances throughout the country, filming them, choreographing them, and transcribing their music. With the thought that folk costumes were in danger of disappearing day by day, the founders also committed to publishing about the collected costumes. Among the objectives of the Establishment were to stylize folk dances and costumes, organize competitions, courses, festivals and exhibitions, and ensure the preservation of folk dances[147].

4.3.5. Tourism Folklore Research Institution - TUFAK

The Tourism Folklore Research Institution Association, founded in Ankara in 1958, with the short name TUFAK (Turizm Folklor Araştırma Kurumu), is one of the oldest folk dance associations in Türkiye. While aiming to introduce Turkish folk dances and culture and pass them on to younger generations, the association carried out its activities both domestically and abroad. Within the framework of its activities abroad, Türkiye was represented by winning the world championship award in the field of folk dances three times: in 1969 in Carthage, Tunisia; in 1981 in Dijon, France; and in 1985 in Zvolen, Czechoslovakia. TUFAK currently carries out European Union projects within the framework of studies on folk dances and music, traditional Turkish cuisine, traditional children's games, traditional folk instruments, etc.[148]

4.3.6. Motif Folk Dances Education and Training Foundation

The Motif Folk Dances Education Association, founded in 1988, expanded its name and field of activity to a Youth Club from 2000 onwards. Due to the need for a new structure in terms of both understanding and working status in serving folk culture, its name was further expanded to "Motif Folk Dances Education Association Youth and Sports Club". In 2004, the "Motif Folk Dances Education and

147 Öztürkmen, 203.
148 URL-19

Training Foundation (Motif Halk Oyunları Eğitim ve Öğretim Vakfı)" was established. Faced with the richness of Turkish folklore and its accompanying folk dances, Motif aimed to explore the subjects that form the content of these values. The Motif Folk Dances Education and Training Foundation engages in activities such as: "researching, teaching, and exhibiting folk dances; promoting folk culture in the international arena in the most accurate and authentic form; representing the country in internationally qualified festivals and competitions abroad; organizing cultural festivals; organizing international symposia with the participation of national and international academics; awarding individuals, institutions, and organizations serving in all known fields of folklore; organizing conferences, symposia, panels, concerts, etc. for university youth in cooperation with universities; publishing the peer-reviewed journal and periodical publication Motif Journal (Motif Dergisi) quarterly; and participating in projects showcasing the rich diversity of folk culture in cooperation with visual and print media institutions."[149]

5. Publishing Activities from the Beginning to the Present

5.1. Türk Derneği Mecmuası, Türk Yurdu, and Genç Kalemler

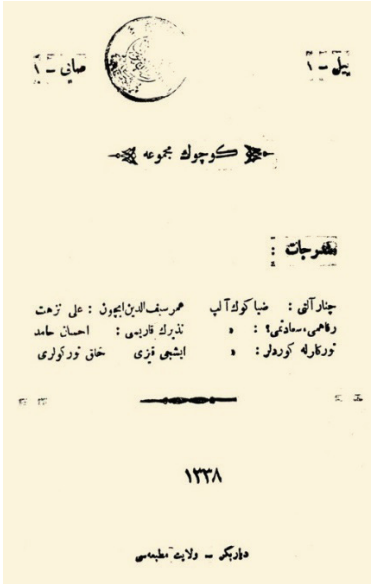
The Turkish Association (Türk Derneği), founded in 1908, through its *Türk Derneği Mecmuası*, asked its readers to compile words from the vernacular in their surroundings, to collect and write down old folk songs, proverbs, and stories sung/told by Turks, and to record information related to national morals and customs, genealogy, narratives, and folk medicine. All the items requested to be compiled from readers contained material directly related to Turkish folklore. Therefore, it can be said that around this journal and association, albeit unnamed, those following the "orientation towards Turkish culture" initiated by pioneering Turkish nationalist figures of the 19th century like Ahmet Vefik Paşa, Süleyman Paşa, and even Ziya Paşa, Namık Kemal, and Şinasi, focused more systematically and consciously, and triggered other developments in the name of Turkism that emerged almost consecutively in the same years[150].

149 URL-20
150 Çobanoğlu, Cumhuriyetimizin Yüzüncü Yılında, 43.

Through the journal *Türk Yurdu*, the publication organ of the Türk Yurdu Cemiyeti, founded in 1911, the idea of uniting all Turks outside Ottoman lands was embraced. It was argued that the Turkish language could play a key role in this union through widespread education and publishing. The *Türk Yurdu* journal also provided a forum for the publication of small ethnographic and geographical studies on different Turkic groups in this context[151]. Another group of intellectuals, including Ömer Seyfettin and Ali Canip, gathered around a journal called *Genç Kalemler* (Young Pens). Although the date of its first issue is unknown, the second volume of the journal was published in April 1911[152]. Through the writings of Ziya Gökalp, *Genç Kalemler* developed its ties with the Committee of Union and Progress (İttihat ve Terakki Cemiyeti). Although the journal primarily focused on daily political issues, examining concepts such as Turkishness, Ottomanism, race, and nation, it also frequently emphasized the importance of language reform. The *Genç Kalemler* journal also operated towards the development of the Turkism movement. In this context, the first articles mentioning and introducing folklore as a scientific discipline in Türkiye began to be published[153].

151 Öztürkmen, 45-46.
152 Öztürkmen, 45.
153 Çobanoğlu, Cumhuriyetimizin Yüzüncü Yılında, 43.

5.2. Halka Doğru and Küçük Mecmua



The First Cover of Küçük Mecmua [154]

Ziya Gökalp proposed that, like the German philosopher Johann Gottfried von Herder (1744-1803), it was necessary to turn to the lives of the people in order to awaken national consciousness and spirit, and to unearth national culture. He formulated his views with the principle of "towards the people" ("halka doğru"), borrowed from Herder, and placed it within the "Turkish nationalist" thought system. To explain the nature of this principle and to reach broader audiences with the studies based on it, Gökalp and his friends published a journal called *Halka Doğru*. This journal is important both from the perspective of Turkism and Turkish folklore studies. Because the first article mentioning "folklore" was also written by Ziya Gökalp in this journal. Naturally, this study is also the first to outline a folklore framework in Turkish folklore studies, establishing the boundaries of folklore[155]. The studies published by Ziya Gökalp in his journal *Küçük Mecmua*, which was published in Diyarbakır, are critical in Turkish folklore studies

154 URL-21
155 Çobanoğlu, Cumhuriyetimizin Yüzüncü Yılında, 43-47.

as the first works to evaluate methods and compilation techniques in fairy tale research, as well as the characteristics of source persons.

5.3. Terbiye ve Oyun (Education and Play)

Terbiye ve Oyun, the journal published by Selim Sırrı Tarcan, one of the pioneers of modern sports in Türkiye who contributed significantly to the place of physical education within the general education system, is the second sports journal in the history of the Turkish press. Although *Terbiye ve Oyun* contains various firsts in terms of press history, it could not have a long-lasting publication period. The journal was published in two periods. The period from its first publication date, August 14, 1911, to August 14, 1912, constitutes the journal's first publication period; the period from July 1922 to April 1923 constitutes its second publication period. In the first period, the journal was published fortnightly, in 24 issues; in the second publication period, it was published monthly, in 10 issues[156]. Selim Sırrı's article titled "Mürebbiler Arasında: Folklor" (Among Educators: Folklore), published in *Terbiye ve Oyun* in 1922, is very important in the context of folklore. Selim Sırrı's compilation of traditional games is also noteworthy.

5.4. Millî Talim ve Terbiye Cemiyeti and Mecmuası (National Education and Training Society and its Journal)

The first issue of the journal, whose complete collection is found in the National Library periodicals catalog, was published in September 1916. The journal was introduced as the official publication of the National Education and Training Society (Millî Tâlim ve Terbiye Cemiyeti). The journal was published at different date intervals, not following an evenly spaced timeline. It published a total of six issues. The primary purpose of the journal was to provide a scientific platform for the development of national education thought. One of the journal's publication aims was also to recognize and promote the local values of this country. Süleyman Paşazâde Sami Bey, in his speech, mentions the ambition of introducing the Turk to the Turk[157].

156 Neslihan Kılıç, "Spor Basınının Tarihsel Gelişiminde Önemli Bir Dergi: Terbiye ve Oyun", TRT Akademi, 4 (8) (2019): 282-283.

157 Mustafa Gündüz ve Musa Bardak. "Eğitimde Millîlik ve Milli Talim ve Terbiye Cemiyeti Mecmuası Üzerine Bir İnceleme", Education Sciences, 5(4) (2010): 1936-1940.

5.5. Muallimler Birliği Mecmuası (Teachers' Union Journal)

The *Muallimler Birliği Mecmuası* was published monthly in Ankara by the General Center of the Türkiye Muallimler Birliği (Türkiye Teachers' Union). The first issue was published in July 1925, the last issue in April 1927, totaling twenty-two issues[158]. The articles "Halk Edebiyatı ve An'anelerini Toplamanın Usulü" (The Method of Collecting Folk Literature and Traditions) and "Folklor Nedir?" (What is Folklore?) published by Hamit Zübeyir Koşay in the *Muallimler Birliği Mecmuası* in 1925, is significant in encouraging folklore compilations and having these compilations conducted by teachers.

5.6. Halk Bilgisi Mecmuası and Halk Bilgisi Haberleri (Folklore Journal and Folklore News)

The first Turkish folklore association, founded in Ankara in 1927 under the name "Anadolu Halk Bilgisi Derneği" (Anatolian Folklore Association), holds a special importance. The association's name was changed to "Türk Halk Bilgisi Derneği" (Turkish Folklore Association) in 1928. As its first activity, the association published a guide titled "Halk Bilgisi Toplayıclarına Rehber" (Guide for Folklore Collectors) containing information and explanations on the subject for folklore enthusiasts, compilation methods, and the "folklore framework". As a second activity, it published a periodical called "Halk Bilgisi Mecmuası". However, this journal closed after its first issue in 1928; instead, a monthly journal called "Halk Bilgisi Haberleri" began to be published in 1929, and this journal published 124 issues. The association's contributions to the development of Turkish folklore studies through its book and journal publications, conferences, and scientific compilation activities in Anatolia from 1927 to its closure in 1932 are extremely important[159].

5.7. Yeni Mecmua (New Journal)

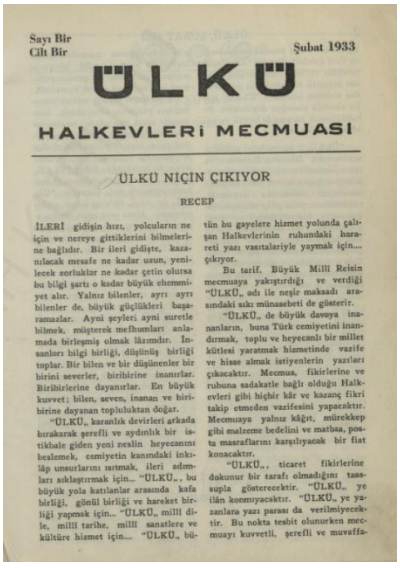
The activities of compiling, transcribing, and publishing folk songs, which hold a special place in Turkish folklore studies, or Turkish music folklore studies, began with an article published by Musa

158 Filiz Okmak, Türkiye Muallimler Birliği Mecmuasının Sitematik Tahlili, Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü Yayımlanmamış Yüksek Lisans Tezi, 2009, s. 12.

159 Çobanoğlu, 46.

Süreyya Bey in the "Çanakkale Special Issue" of *Yeni Mecmua* on March 5, 1915. The material obtained from the trip was printed in fourteen notebooks under the title "Halk Türküleri" (Folk Songs). On the other hand, during these four compilation trips made by Darülelhan, around 850 local melodies were transcribed, and many of them were also recorded on records[160].

5.8. Halkevleri Mecmuaları (Folk Houses Journals)



Sayı Bir
Cilt Bir

Şubat 1933

ÜLKÜ

HALKEVLERİ MECMUASI

ÜLKÜ NİÇİN ÇIKIYOR

RECEP

İLERİ gidişin hızı, yolcuların ne için ve nereye gittiklerini bilmelerine bağlıdır. Bir ileri gidişte, kazanılacak mesafe ne kadar uzun, yenilecek zorluklar ne kadar çetin olursa bu bilgi şartı o kadar büyük ehemmiyet alır. Yalnız bilenler, ayrı ayrı bilenler de, büyük güçlükleri başaramazlar. Aynı şeyleri aynı suretle bilmek, müşterek meftunları anlamada birleşmiş olmak lâzımdır. İnsanları bilgi birliği, düşünüş birliği toplar. Bir bilen ve bir düşünenler bir birini severler, biribirine inanırlar. Biribirlerine dayanırlar. En büyük kuvvet; bilen, seven, inanan ve biribirine dayanan topluluktan doğar.

"ÜLKÜ,, karanlık devirleri arkada bırakarak şerefli ve aydınlık bir istikbale giden yeni neslin heyecanını beslemek, cemiyetin kanındaki inkılâp unsurlarını sızıtmak, ileri adımları sıklaştırmak için.. "ÜLKÜ,, bu büyük yola katılanlar arasında kafa birliği, gönül birliği ve hareket birliği yapmak için.. "ÜLKÜ,, millî dil, millî tarihe, millî sanatlere ve kültüre hizmet için.... "ÜLKÜ,, bütün bu gayelere hizmet yolunda çalışan Halkevlerinin ruhundaki hareketi yazı vasıtalariyle yaymak için.... çıkıyor.

Bu tarif, Büyük Millî Reisin mecmuaya yakıştırdığı ve verdiği "ÜLKÜ,, adı ile neşir maksadı arasındaki sıkı münasebeti de gösterir.

"ÜLKÜ,, de büyük davaya inananların, buna Türk cemiyetini inandırmak, toplu ve heyecanlı bir millet kütlesi yaratmak hizmetinde vazife ve hisse almak istiyenlerin yazıları çıkacaktır. Mecmua, fikirlerine ve ruhuna sadakatle bağlı olduğu Halkevleri gibi hiçbir kâr ve kazanç fikri takip etmeden vazifesini yapacaktır. Mecmuaya yalnız kâğıt, mürekkep gibi malzeme bedelini ve matbaa, posta masraflarını karşılıyacak bir fiat konacaktır.

"ÜLKÜ,, ticaret fikirlerine dokunur bir tarafı olmadığını taassupla göstereceektir. "ÜLKÜ,, ye ilân konmıyacaktır. "ÜLKÜ,, ye yazılara yazı parası da verilmiyecektir. Bu nokta tesbit olunurken mecmuayı kuvvetli, şerefli ve muvaffa-

Ülkü'nün İlk Sayısının Giriş Yazısı[161]

Folk Houses journals undertook the role of disseminating the "two-headed" mission of the Folk Houses, which emerged as both Westernization and research of the local. These journals were printed as an activity of the Library and Publications Branch and numbered up to 70. Although the lifespan of some Folk Houses journals did not exceed a few years, most endeavored to be published regularly between 1933 and 1950, but some of them were more active than others. While journals published in major cities like *Ülkü* (Ideal), *Fikirler*

160 Çobanoğlu, Cumhuriyetimizin Yüzüncü Yılında, 50.
161 Ülkü, sayı 1, cilt 1 1933, sf.1

(Ideas), and *Yeni Türk* (New Turk) gave weight to articles on more general issues, other Folk Houses journals held an important position in terms of documenting local research and, in a sense, conveying it to the center[162]. In addition to articles on general issues, these three journals also include folklore research. In other journals published by Folk Houses branches, which had local characteristics, information about the activities of the Folk Houses was provided, and in addition to other topics, headings such as folklore theory and method, village monographs, oral culture compilations, folk music, folk theatre, and folk dances were included[163]. Some of the journals published by the Folk Houses are as follows: Akgünler, Çukurova, Görüşler (Adana); Sakarya (Adapazarı); Taşpınar (Afyonkarahisar); Sultandağ (Akşehir); Hatay (Antakya); Çağlayan, Türk Akdeniz (Antalya); Çoruh (Artvin); Altınyaprak (Bafra); Halk Dergisi (Bakırköy); Kaynak (Balıkesir); Barbaros (Beşiktaş); Devrimin Sesi (Bilecik), Abant, Duygular (Bolu); Burdur, Ülker (Burdur); Uludağ (Bursa); Anafarta (Çanakkale); Çorumlu (Çorum); İnanç (Denizli); Karacadağ (Diyarbakır); Altıok (Edirne); Ege (Edremit); Altan (Elazığ); Halkbilgisi Haberleri, İstanbul, Yeni Türk (Eminönü); Atayolu, Yayla (Erzurum); Halk İçin (Fatih); Başpınar (Gaziantep); Aksu (Giresun); Un (Isparta); Bakırköy, Beşiktaş, Eminönü, Fatih (İstanbul); Fikirler (İzmir); Doğuş (Kars); Ilgas (Kastamonu); Batıyolu (Kırklareli); Kılıçözü (Kırşehir); Konya (Konya); Derme (Malatya); Bozkurt, Gediz (Manisa); İçel (Mersin); Taşan (Merzifon); Yeni Milas (Milas); Akpınar (Niğde); Yeşil Ordu (Ordu); 19 Mayıs (Samsun); Dıranas (Sinop); 6 Eylül (Sivas); Küçükmenderes (Tekirdağ); Yeni Tokat (Tokat); İnan (Trabzon); Ocak (Urla); Ocak (Urla); Notlar (Yozgat); Karaelmas (Zonguldak)[164].

5.9. Türk Folklor Araştırmaları (TFA - Turkish Folklore Research)

Many journals have been published concerning folklore since 1938. Among these, the journal *Türk Folklor Araştırmaları* (Turkish Folklore Research), published by İhsan Hınçer, holds a distinct place. This monthly journal, which entered publication in 1949, closed with

162 Öztürkmen, 98-99.
163 Açа, 125.
164 Mahmut H. Şakiroğlu, "Halkevi Dergileri ve Neşriyatı", Kebikeç, 3(1996):133.

its 366th issue due to financial difficulties following the death of its founder, having served folklore studies for a full 31 years. TFA is the longest-lived folklore journal published after the *Türk Halk Bilgisi Haberleri* (Turkish Folklore News) journal[165]. It served as a school for Turkish folklore. One of the aims of the *Türk Folklor Araştırmaları* journal was also to raise awareness among folklorists; therefore, articles on method and terminology were frequently included. While the Hınçer family published the first issues of the journal, subsequent issues continued to be published by the Türk Halk Bilgisi Derneği (Turkish Folklore Association). The *Türk Folklor Araştırmaları* journal, a publication of the Association, published a total of 366 issues from 1949 to 1980. The journals were published monthly. In the early years of the journal, the page numbers did not exceed twenty pages. However, over time, the page numbers increased[166].

5.10. Folklor Postası (Folklore Post)

The journal was published in Istanbul in 1943 by Kemal Akça. The front cover of the journal featured the phrases "Folklor Postası" and "published every month, Folklore Journal examining and disseminating Turkish Folklore topics". It also included a photograph, issue number, and price information. The inner cover contained the table of contents and the names of Kemal Akça's published and forthcoming works. The journal's purpose and other information were given on the back cover. The presence of serialized articles in the journal ensured thematic continuity. By including serialized novels, children's games, epics, riddles, couplets (mâni), proverbs, and folklore, one can gain an idea of the fields in which the journal was published. The final pages of some journal issues featured fairy tales. The titles of the fairy tales were given, but their authors/narrators were not specified. The fairy tales were short. Advertisements were placed on the final pages of the journal, as in many other journals. Probably due to financial difficulties, the journal's publication life ended in 1946 without any explanation. The journal published a total of eighteen issues[167].

165 Yıldırım, 63.
166 Samet Doykun, Türkiye'de Folklor Dergiciliği (Kronolojik İndeks), Aksaray Üniversitesi Sosyal Bilimler Enstitüsü Yayımlanmamış Yüksek Lisans Tezi, 2017, s. 50.
167 Doykun, 18-19.

5.11. Türk Etnografya Dergisi (Turkish Ethnography Journal)

The *Türk Etnografya Dergisi*, whose first issue was published during the 6-14 October Museum Week in 1956, began its publication life printed at the Ankara Maarif Printing House with the statement "Published by the Ministry of Education, Directorate General of Antiquities and Museums." During its publication period, it was printed in the printing houses of various institutions such as the Turkish Historical Society, Ankara University, and the National Library Presses, and was published under the ownership of institutions such as the Ministry of Culture, Ministry of National Education, and the Prime Ministry's Undersecretariat of Culture. The journal, published irregularly in 20 issues between 1956 and 1997, contains articles on various topics related to ethnology and folklore, encompassing both tangible and intangible cultural heritage in today's terms. In the content of the *Türk Etnografya Dergisi*, one finds articles discussing method, definition, and scope related to folklore, ethnography, and anthropology, as well as articles examining a region or locality in depth in terms of ethnography and folklore according to the conditions of the time. In addition to articles on material culture, articles dealing with style, architecture, and pattern topics that could be examined under the heading of art history, as well as articles that are directly the subject of folklore and ethnography, such as belief, ceremony, and custom, are included in every issue of the journal, while book reviews, bibliographies, and articles describing sample studies from around the world related to folklore, museology, and anthropology are also available[168].

5.12. Folklor

The Journal, founded in 1964, is published by the Folklor Kurumu (Folklore Institution). The Folklor Kurumu aims to conduct studies on Turkish and world folklore, introduce Turkish folklore to younger generations, hold meetings such as seminars and symposia on folklore in various locations, and compile these studies for publication. The journal publishes articles on various topics, including clothing, nicknames, rites of passage, minstrels (âşıks), and folk poetry. The articles

168 Yeliz Okay, "Türk Halkbilimi ve Etnografya Tarihi Açısından Türk Etnografya Dergisi", Türklük Bilimi Araştırmaları, 31(2012): 211-213.

are not long and comprehensive like today's articles. They usually consist of three-to-four-page writings. While the journal issues in the years it started publishing consisted of thirty to thirty-five pages, it is observed that the page numbers have reached seventy to eighty pages towards the present[169].

5.13. Folklora Doğru (Towards Folklore)

The journal *Folklora Doğru*, prepared by the Robert College Turkish Folklore Club Press-Publication Commission in October 1969, brought together researchers working on folklore with readers. In terms of content, the first issues covered the concept of folk, folk knowledge, folk culture, comparative world folklore, customs and traditions, folk dances, folk music, and wedding customs. In the later issues, work, research, and readings conducted in the dance and music units of the Boğaziçi University Folklore Club (BÜFK) and Boğaziçi University Performing Arts Group (BGST) were added[170]. The journal continued its activities from 1969 until 2011.

5.14. ODTÜ Türk Halk Bilimi Dergisi (METU Turkish Folklore Journal)

The *Halk Bilimi* (Folklore) journal, which started its publication life on October 15, 1973, is a cultural journal prepared by the community members. The *Halk Bilimi* journal, which took a break from publication due to the September 12 coup, which led to the closure of the Turkish Folklore Community along with other communities at METU, resumed publication in 1996 (52 issues were published before the coup). Many field research studies, essays, and articles on folklore have been published in the journal to date. The main aim of the journal, prepared by the community members, is to ensure the permanence of studies on various topics[171].

169 Doykun, 22.
170 Şule Gül Atmaca, "Folklora Doğru Dergisi", Atatürk Üniversitesi Sosyal Bilimler Dergisi, 51 (2013): 296-298.
171 Tepeköylü, 318.

5.15. Millî Folklor (National Folklore)

Millî Folklor Uluslararası Kültür Araştırmaları Dergisi (National Folklore International Cultural Research Journal) started its publication life in 1989. The *Millî Folklor* journal, which encompasses studies in the fields of Folklore, Ethnology, Anthropology, Literature, and cultural research, as well as interdisciplinary studies that interact with Folklore theories and approaches, has been indexed by several national and international databases since 1998. *Millî Folklor* is an international peer-reviewed journal that shares scientific texts with research, compilation, analysis, translation, and promotional content with its readers both in print and electronically. The year 2023 is the journal's 35th year[172]. The journal's influence and contribution to the institutionalization and dissemination of folklore studies in Türkiye are significant.

5.16. Folklor/Edebiyat (Folklore/Literature)

Folklor/Edebiyat, the first issue of which was published in 1994, started publication in Ankara. Since 2008, the publication rights of the journal have been acquired by the International Cyprus University, and it is regularly published as the academic publication organ of this university, four times a year[173]. The journal entered its 29th year in 2023.

5.17. Motif Akademi Halkbilimi Dergisi (Motif Academy Folklore Journal)

The *Motif Akademi Halkbilimi Dergisi*, primarily aiming to share current scientific knowledge in the fields of folklore and contemporary cultural sciences, was published twice a year in six-month periods from 2008 to 2018. Starting with the 21st issue in 2018, it began to be published four times a year. The journal includes scientific studies on important branches of cultural sciences, primarily folklore, such as cultural anthropology, ethnology, sociology, ethnomusicology, traditional arts, folk dances, folk life, the relationship between folklore and literature, and the relationship between folklore and cultural history[174]. The year 2023 is the journal's 16th year.

172 URL-22
173 URL-23
174 URL-24

5.18. Avrasya Uluslararası Araştırmalar Dergisi (Eurasian Journal of International Research)

Journal accepts original and contributory works in the fields of Philology, History, and Sociology, with a central focus on Turkish culture and history, publishing in Turkish, Russian, and English a variety of formats including research and review articles, research notes, critical text editions and translations, book and scientific event reviews, PhD thesis abstracts, compilations, translations, short reports, technical notes, interviews, biographies and bibliographies, and obituaries, as an international and open-access scientific journal[175].

5.19. Folklor Akademi Dergisi (Folklore Academy Journal)

Folklor Akademi Dergisi, which began publication in 2018, is an international, peer-reviewed journal published three times a year. The aim of the journal, abbreviated as FAD, is to develop new perspectives in all branches of social and human sciences (literature, educational sciences and field education, theology, communication, geography, history, linguistics, psychology, anthropology, philosophy, philology, musicology, fine arts, sociology, archaeology, etc.), primarily folklore, and to include new and original publications such as articles, compilations, introductory texts, and translations that will contribute to the field[176].

5.19. Uluslararası Halkbilimi Araştırmaları Dergisi (UHAD - International Folklore Research Journal)

Uluslararası Halkbilimi Araştırmaları Dergisi (UHAD), which began its publication life as a scientific, peer-reviewed journal in 2018, publishes articles in Turkish or English that contribute to cultural studies related to folklore and fields such as folklore and media, communication, ethnomusicology, handicrafts, sociology, anthropology, and ethnology[177].

175 URL-25
176 URL-26
177 URL-27

5.20. Türük -Uluslararası Dil, Edebiyat ve Halkbilimi Araştırmaları Dergisi (Türük - International Journal of Language, Literature and Folklore Research)

Türük, which started its publication life in 2013, is an e-journal that offers the possibility of listening to and viewing all audio and visual recordings related to the Turkish language, literature, and other cultural products within an article. *Türük* is a journal supported by image and audio recordings. The journal exemplifies this issue in the context of folklore as follows: "While discussing a shamanic healing ritual in the field of folklore, a video recording can also be included. The sound of the shaman's drum and the 'yır' (song) they sing can be understood by watching it together with the ritual. Within the framework of the tradition of singing 'mani' (folk couplets) in Adana, the reader will be taken to the performance environment of the tradition through a video, allowing for a better understanding of the subject. By watching different recordings from different regions about the 'Saya' festival, both the differences between them will be learned, and the performance methods of the Saya ceremony and the melodies of the 'mani's sung will be better understood[178]." The year 2023 is the journal's 11th year.

5.21. Kültür Araştırmaları Dergisi (Journal of Cultural Studies)

Kültür Araştırmaları Dergisi is a journal that began its publication in Türkiye in 2018. The journal features research articles, compilation articles, translations, book reviews, and editors' letters related to the cultural sciences, including folklore, language, history, literature, anthropology, the history of religions, and sociology. The year 2023 is the journal's 6th year.

5.22. Yazıt Kültür Bilimleri Dergisi (Yazıt Journal of Cultural Studies)

YAZIT Kültür Bilimleri Dergisi (YAZIT Journal of Cultural Sciences) is a journal that started its activities in 2021 as the academic publication organ of TOKÜAD - Society for Society and Culture Research. The journal features research articles, compilation articles, translations,

178 URL-28

book reviews, and editors' letters, all prepared within the framework of the disciplines of folklore, language, literature, history, anthropology, the history of religions, and sociology[179]. The year 2023 is the journal's 3rd year.

5.23. Umay İnanç ve Kültür Araştırmaları Dergisi (Umay A Journal of Belief and Cultural Studies)

UMAY İnanç ve Kültür Araştırmaları Dergisi (UMAY Journal of Belief and Cultural Studies) is a journal that publishes research, compilation, translation, criticism, interview, and introductory articles in the dominant fields of cultural sciences, primarily folklore, anthropology, archaeology, ethnology, language-literature, history of religions, and art history[180]. The journal, which published its first issue in 2023, also published a special issue for the centennial of the Republic of Türkiye.

5.24. Türk Folklor Araştırmaları Derneği Dergisi - TFA Kaldığı Yerden (Turkish Folklore Assocation Journal Resuming from Where It Left Off)

Türk Folklor Araştırmaları (Turkish Folklore Research) is the monthly folklore journal published between August 1949 and January 1980. The journal, published by Ihsan Hınçer as of January 1951, became the official publication organ of the Türk Halk Bilgisi Derneği (Turkish Folklore Association), of which Hınçer was the president, from this date onwards. A total of 366 issues were published. With the transfer of the journal's republication rights from its heir, Bora Hınçer, to Metin Karadağ, the journal resumed online publication as the official publication organ of the TRNC Turkish Folklore Research Association (KKTC). *Türk Folklor Araştırmaları (TFA)* publishes original, methodological articles in general folklore, anthropology, and other related social science disciplines, in accordance with the purpose, principles, and scope established during its inception and ongoing publication processes. The journal published its 377th issue in 2023.

179 URL-29
180 URL-30

6. Subjects of Folklore Studies in Türkiye

Following the establishment of folklore studies as a systematic discipline in Türkiye through the efforts of university departments such as Turkish Language and Literature, Modern Turkish Dialects and Literatures, and Turkish Folklore, as well as official and non-governmental organizations working in the field, the areas of inquiry have been classified in detail, and research has been conducted within the framework of these categories. The following classification by Sedat Veyis Örnek is significant for forming the skeleton of numerous studies:

I. Village, Town, and Urban Life (Monographs)

II. Settlement - Types of Settlement

1. Permanent settlement (village, town, city)

2. Temporary settlement (*yaylak* [summer pasture], *kışlak* [winter quarters])

III. Shelter - Dwelling (Folk Architecture)

1. Types

2. Construction techniques and tools/materials used

3. Household goods (types, production, usage)

IV. Illumination, Heating

1. Obtaining light, tools, and equipment for lighting

2. Obtaining heat; tools and equipment for heating

V. Vehicles and Transportation Techniques

1. Land transportation

2. Air transportation

VI. Types of Economy

A. Animal Husbandry

1. Care, Feeding, Protection

2. Shepherding

3. Obtaining Animal Products

4. Tools and Equipment Related to Animal Husbandry

B. Agriculture - Farming

1. Sowing, reaping, harvesting

2. Agricultural tools and equipment

C. Hunting

1. Types of hunting (land, sea hunting)

2. Hunting tools and techniques

VII. Folk Economy

1. Production

2. Consumption

3. Marketing

VIII. Nutrition - Kitchen - Larder

A. Types of Food

1. Animal-based Foods

2. Plant-based Foods

B. Obtaining, Preparing, and Preserving Food

C. Kitchen Layout and Utensils

D. Larder, Storage, Cellar

E. Types of Dishes

F. Table Setting

IX. Units of Measurement, Weighing, and Calculation; (Concepts of Time and Distance)

X. Folk Arts and Crafts

1. Embroidery, Knitting, Weaving, Printing

2. Woodwork, Stonework, Metalwork, Pottery, Glasswork, Leatherwork

XI. Clothing - Attire - Adornment

A. Clothing - Attire

1. Men's clothing

2. Women's clothing

3. Children's clothing

4. Daily wear

5. Ceremonial wear

6. Clothing identifying professions and age groups

B. Adornment

XII. Folk Knowledge

A. Folk Medicine - Folk Veterinary Medicine

B. Folk Botany - Folk Zoology

C. Folk Meteorology - Folk Calendar

D. Folk Law

XIII. Folk Beliefs; Customs, Traditions, Conventions

XIV. Rites of Passage

1. Birth

2. Childhood

3. Marriage

4. Death

XV. Festivals - Welcoming - Send-off Ceremonies

1. Religiously Themed Festivals

2. Locally Themed Festivals

3. Welcoming and Send-off Ceremonies

XVI. Patterned Movements (Attitudes, Gestures, Facial Expressions) - Patterned Speech and Sounds

1. Those Related to Daily Life

2. Those Related to Ceremonial Life

3. Whistling, Calling, Making Sounds

XVII. Associations, Foundations; Solidarity and Mutual Aid

1. Artisan Associations

2. Religious Organizations

3. Gender and Age-Based Organizations

4. Neighborliness

XVIII. Religious-Magical Beliefs and Practices

1. Pilgrimage Sites (*Ziyaret*), Saints' Tombs (*Yatır*), Mausoleums (*Türbe*), Graves

2. Fortune-telling (*Fal*), Dream Interpretation, Prophecy

3. Sorcery; Types and Techniques

XIX. Folk Literature
1. Epics (*Destan*)
2. Legends (*Efsane*)
3. Folktales (*Masal*)
4. Folk Stories (*Halk Hikâyesi*)
5. Folk Poetry (*Halk Şiiri*)
6. Folk Songs (*Halk Türküsü*)
7. Jokes/Anecdotes (*Fıkra*)
8. Proverbs (*Atasözü*) - Idioms (*Deyim*)
9. Rhyming Games/Riddles (*Tekerleme*)
10. Riddles (*Bilmece*)
11. Benedictions (*Alkış*), Curses (*Kargış*)
12. Laments (*Ağıt*)
13. Hymns (*Ilahi*)
14. Couplets (*Mani*)
XX. Folk Theatre (Traditional Theatre)
1. Traditional Turkish Public Theatre (*Ortaoyunu*)
2. Shadow Play (*Karagöz*)
3. Puppetry (*Kukla*)
4. Storytelling (*Meddahlık*)
5. Village Spectacle Plays (*Seyirlik Köylü Oyunları*)
XXI. Folk Dances (*Halk Oyunları*)
XXII. Folk Music and Musical Instruments
XXIII. Children's Games and Toys
1. Games of a Representational Nature
2. Types and Qualities of Toys
XXIV. Folk Entertainments; Sports
XXV. Names
A. Personal Names
1. Given names
2. Surnames

3. Nicknames - Pseudonyms

B. Names of Places, Water Bodies, Mountains, Villages, Squares, Avenues, Streets, Houses[181]

Studies of Turkish folk literature, which is a subfield of Turkish folklore in Türkiye, are examined under the main headings of "Genre and Form in Folk Poetry, Anonymous Folk Literature, Minstrel Literature (*Âşık Edebiyatı*), and Dervish Lodge-Mystical Literature (*Tekke-Tasavvuf Edebiyatı*)." These headings are as follows:

Genre and Form in Folk Poetry

1. Genre and Form in Anonymous Folk Poetry

1.1. Genre and Form in the Pre-Islamic Period

1.2. Genre and Form in the Islamic Period

2. Genre and Form in Minstrel Poetry (*Âşık Şiiri*)

2.1. Syllabic Verse Forms (*Heceli Nazım Şekilleri*)

2.2. Syllabic Verse Genres (*Heceli Nazım Türleri*)

2.3. Prosodic Verse Forms (*Aruzlu Nazım Şekilleri*)

3. Genre and Form in Dervish Lodge Poetry (*Tekke Şiiri*)

3.1. Verse Forms Based on Syllabic Meter (*Hece Vezni*)

3.2. Verse Forms Based on Prosodic Meter (*Aruz Vezni*)

Anonymous Folk Literature

1.Myth (*Mit*)

2. Legend (*Efsane*)

3. Folktale (*Masal*)

4. Epic (*Destan*)

5.Folk Story (*Halk Hikâyesi*)

6. Joke/Anecdote (*Fıkra*)

7. Proverb (*Atasözü*)

8. Idiom (*Deyim*)

9. Benedictions (*Alkış*) and Curses (*Kargış*)

181 Örnek, 24-27. For a different classification, see. Açа, 327-681.

Minstrel Literature (*Âşık Edebiyatı*)

1. The Emergence, Development, and Representatives of Minstrel Literature

2. Names Given to Minstrel Representatives and Their Characteristics

3. The Training of Minstrel Representatives

3.1. Dream Vision, Drinking the Potion (*Rüya Görme, Bade Içme*)

3.2. Taking a Pseudonym (*Mahlas Alma*)

3.3. Playing the *Saz*

3.4. Apprenticeship Training (*Çıraklık Eğitimi*)

4. Creative and Performance Environments of the Minstrel Tradition

4.1. Oral Environment

4.2. Written Environment

4.3. Electronic Environment

Dervish Lodge-Mystical Literature (*Tekke-Tasavvuf Edebiyatı*)

1. The Social and Cultural Ground of Dervish Lodge-Mystical Literature

2. The Historical Development of Dervish Lodge-Mystical Literature

3. Products of Dervish Lodge-Mystical Literature

3.1. Prose Works (*Mensur Ürünler*)

3.2. Poetic Works (*Manzum Ürünler*)

3.2.1. Verse Forms (*Nazım Sekilleri*)

3.2.2. Verse Genres (*Nazım Türleri*)

4. Dervish Lodge: Mystical Literature in Terms of Performance Environment and Functions[182]

182 Oğuz vd., Türk Halk Edebiyatı, 133-392.

Student Work Plan Outline for a Village, Town, and City Monograph[183]

Source: "Öğrenci Çalışma Planı Taslağı" (Student Work Plan Outline) by Dursun Yıldırım (n.d.). Duplicated by Hacettepe University, Faculty of Letters, Department of Turkish Language and Literature, Division of Turkish Folklore Documentation Center.

Preamble): The purpose for selecting the research topic, the methodology, and the intended outcome of the work; acknowledgments to advisors and helpers, etc.

Introduction: If there exists prior research, various publications, and studies on the subject, they should be presented here with an analytical and critical summary of their essential characteristics. The differences (in method, approach, etc.) of the new research/study from these previous works should be stated.

CHAPTER 1: PHYSICAL and HISTORICAL ENVIRONMENT

A. Physical Environment

a. Location Characteristics: Boundaries, mountains, rivers, lakes, plains, and all toponyms (place names).

b. Flora: Names and characteristics of cultivated and wild plants, trees, and flowers.

c. Fauna: Names of domesticated and wild animal species, categorized as flying, terrestrial, and aquatic.

B. Historical Environment:

a. Initial Turkish Settlement: The first Turkish tribes and clans to arrive and settle in the region and area, and the legends associated with them.

b. Turkish Period: Population status, developments, administrative organization, and ways of life during this period.

183 This draft study was reproduced by Dursun Yıldırım at the Documentation Center of the Department of Turkish Folklore, Department of Turkish Language and Literature, Faculty of Letters, Hacettepe University, and later included in the book Introduction to the History of Folklore Theories and Research Methods by Özkul Çobanoğlu (pp. 57-64).

CHAPTER 2: DEMOGRAPHIC STRUCTURE and ECONOMIC FRAMEWORK

A. Demographic Structure:

a. Population Dynamics: Birth, migration (*internal-external*), etc.

b. Population Distribution: Tribes, clans, kinship ties, and other groupings.

c. Different Religious and Ethnic Groups: Minorities such as Jewish, Christian, Armenian, and Greek.

B. Ways of Life:

a. Village: Transhumance (*yaylak-kışlak*), animal husbandry, agriculture, shepherding, carpentry, weaving, etc.

b. Town: Agriculture, animal husbandry, trade, crafts, etc.

c. City: Industry, trade, and crafts.

C. Economic Structure:

a. Animal Husbandry and Agriculture

b. Nutrition: Food procurement, preparation of food for summer and winter, types of meals, their names, recipes, etc.

c. Clothing and Attire: Production, procurement, sewing, commissioning, purchasing; winter/summer and seasonal varieties.

d. Industry: Weaving, blacksmithing, coppersmithing, other production and construction materials, carpentry, woodworking, brickmaking, etc.

e. Trade: Buying and selling, barter, wholesale, peddling (*çerçilik*), etc.

CHAPTER 3: SOCIAL STRUCTURE

A. Family Structure

a. Family Order and Relationships

b. Kinship Ties and Order

c. Hierarchy and Statuses

B. Education and Instruction, Communication Systems

a. Educational Institutions

1. Subjects/Tasks of education and instruction

2. Educators/instructors and their methods

3. Materials used by educators and instructors

b. Communication systems and tools

C. Religion and Religious Groups

a. Muslims/Hanafi, Shafi'i, Shiite[184].

b. Christians/Greek, Armenian, Turkish, etc.

c. Jews and Hebrews

d. Yazidis

e. Shamanists

f. Buddhists

g. Lamaists

CHAPTER 4: CUSTOMARY LAW AND TRADITIONAL ORDER

A. Customary Law (Töre)

a. Töre: What is Töre? What does it affect? What does it shape? Moreover, how does it achieve this?

b. Customary law / traditional law and its practices

1. Customary law and its practitioners: What is it, how is it applied?

2. Specific Practices

a. Bride kidnapping (*Kız kaçırma*)

b. Killing / blood feuds (*Kan gütme*)

c. Collective work (*İmece*) / cooperation

d. Hosting guests (*Konuk ağırlama*)

e. Swearing oaths / administering oaths (*And içme/içirme*)

CHAPTER 5: BELIEF SYSTEM

A. Belief in God

B. Belief in Supernatural Beings: Book, angel, prophet, jinn, devil, evil spirit, good spirit.

C. Sacred Beings and Objects (*Iduk/Mukaddes*)

a. Sky (Sun, moon, and stars)

184 The term "Shiite" here should be understood as referring to Alevism.
Durbilmez, Bayram. "Alevîlik, Bektaşîlik, Ahîlik (Araştırmalar-İncelemeler)." İstanbul, Bilge Kültür Sanat (2025).

b. Earth (Earth, plants, mountains, rocks, etc.)

c. Underworld (Soil, minerals, etc.)

d. Home (*Ev-ocak*)

e. Ancestors and venerable persons (Parents, ancestors, prophets, saints, venerable persons).

f. Saints' tombs (*Yatır*) and pilgrimage sites

CHAPTER 6: ARCHITECTURE / HOUSE-BUILDING

A. Building Art and Artisans

B. Building Materials and Processing

C. Building Types

D. Construction of Roads, Bridges, etc.

E. Places of Worship, Tombs, Graves, Public Fountains (*Hayrat Çeşme*), etc.

F. External and Internal Layout of Houses: Functions, Names, Furnishings, and Decorations, etc.

CHAPTER 7: HANDICRAFTS

A. Embroidery

B. Weaving

C. Woodworking

D. Blacksmithing

*Motifs and their Meanings, Names

*Colors (Dyes) and their Meanings

CHAPTER 8: NUTRITION and CLEANLINESS

A. Nutrition

a. Childhood

b. Adolescence

c. Adulthood

B. Foods and their Preparation

C. Types of Meals in Ordinary and Extraordinary Circumstances

D. Meals Served at Three Daily Meals and Meal Times

E. Utensils, their Names and Functions

F. Cleanliness and Cleaning Materials

a. Cleaning materials and their places of use

b. Baths (Hamam) and types of baths

c. Laundry washing

CHAPTER 9: CLOTHING-ATTIRE and ADORNMENT

A. Men's Clothing

B. Women's Clothing

C. Clothing for Special Occasions

D. Clothing and Adornments for Boys and Girls

E. Clothing-Attire and Adornments for Young Men and Women

F. Bride and Groom Clothing-Attire

G. Clothing Materials, Patterns, and Drawings

H. Ornamental Motifs and their Names, Ornamental Items

I. Classification of Clothing and Adornment Items and the Name of Each Piece

a. Items worn on the head, their names, and characteristics

b. Items worn on the torso, their names, and characteristics

c. Items worn below the waist and items girded around the waist

d. Items worn on the feet: Shoes, sandals (*çarık*), socks, gaiters (*dolak*), etc., their names and characteristics.

CHAPTER 10: CEREMONIES

A. Rites of Passage

a. Birth ceremonies

b. Name-giving ceremonies

c. Circumcision ceremonies

d. Send-off/welcome ceremonies for military service

e. Send-off/welcome ceremonies for pilgrims (Hacı)

f. Marriage/wedding ceremonies

g. Burial and mourning ceremonies

B. Celebration Ceremonies

a. Religious holidays

b. National holidays

c. Special days

C. Fertility and Abundance Ceremonies

a. Votive offerings (*Adak*), sacrifices (Kurban), ritual offerings (*Saçı*)

b. Rain prayer (*Yağmur duası*)

c. Mating of rams (*Koç katımı*)

d. Spring festival (*Hıdrellez*)

e. Picnics / Outings to the countryside (*Kır Gezintileri*)

f. Highland festivals (*Yayla Şenlikleri*)

CHAPTER 11: FOLK MEDICINE

A. Healers, Diseases, and Medicines

a. Folk healing and healers

b. Diseases and treatment methods

c. Medicines and their recipes

B. Healing "Ocaks" (Traditional Healer Lineages/Sites)

a. "Karıncalık" and "Kumru" ocağı

b. Cauterization (*Dağlama and Alazlama ocağı*)

c. Herpes (*Uçuk ocağı*)

d. Jaundice (*Sarılık ocağı*)

e. Incantation/Charm (*Afsun ocağı*)

f. Evil Eye (Nazar) and Lead Pouring (*Kurşun Dökme* ocağı)

1. The Evil Eye and its types

a. Evil Eye from a gaze

b. Evil Eye from a word

c. Harm from breath (*Nefes dokunması*)

2. Ways to protect from the Evil Eye

a. Avoiding those who have the power of the Evil Eye

b. Carrying an amulet (*Nazarlık*)

c. Smudging / Fumigation (*Tütsüleme*)

d. Carrying "Üzerlik"

e. Carrying a talisman (Muska), protective scrolls (*Hamail*)

3. Treatment methods

a. Fumigation

b. Lead pouring

g. Malaria (*Sıtma ocağı*)

h. Spleen (*Dalak ocağı*)

ı. Stroke/Paralysis (*İnme/Felç/Yel ocağı*)

C. Pilgrimages

a. Saints' tombs (*Yatır*) and mausoleums (*Türbe*)

b. Specific pilgrimage sites

D. Auspicious and Inauspicious Situations (Uğurlu Uğursuz Durumlar)

a. Things considered auspicious (Uğur)

b. Inauspicious things (*Uğursuzluk*) and protection from them

CHAPTER 12: DANCES

A. Dances with melody only

B. Dances with melody and songs (*Türkü*)

C. Description of the compositional structure of dances and transitions between figures

D. The origins of the dances

E. The place and role of dances in the community

F. The local definition, classification, and meanings of dances

G. The performance of the dances

CHAPTER 13: MUSIC

A. Terms defining music genres

B. Music genres and their characteristics

C. Folk Songs (Türkü) and their poetic meters/melodic modes (Ayak)

D. Sallanma, Yallı, Kırık Hava, Misket, Boğaz, Zeybek, etc.

E. Uzun Hava, Maya, Bozlak, Sünneti, Deme, etc.

F. Musical instruments and the characteristics of each

G. Instrument construction, masters, and materials

CHAPTER 14: GAMES and RECREATION (Eğlenceler)

A. Games and recreations for adults

a. Hunting types

b. Competitions (equestrian javelin/cirit, wrestling, arm wrestling, marksmanship, etc.)

c. Animal fights

d. Various seasonal games

B. Children's games and recreations

CHAPTER 15: ORAL LITERATURE

A. Conversational Genres (Konuşmalık Türler)

a. Dialect features (Ağız)

b. Nicknames (Lakap)

c. Proverbs (Atasözü) and idioms (Deyim)

d. Riddles (Bilmeceler)

e. Rhyming rhymes (Tekerleme) and tongue-twisters (Şaşırtmaca)

f. Blessings (Alkış) and curses (Kargış)

B. Sung/Poetic Genres (Söylemelik Türler)

a. Mani (quatrain)

b. Türkü (folk song)

c. Destan (epic ballad)

d. Ağıt (lament)

e. Deme and its varieties

C. Narrative Genres (Anlatmalık Türler)

a. Legend (Efsane), Saint's Story (Menkıbe)

b. Folktale (Masal) and its varieties

c. Stories (Hikaye)

d. Epics (Destan)

e. Memorates (Memorat)

D. Performative/Theatrical Genres (Oynamalık Türler)

a. Plays based on beliefs

b. Plays based on seasonal activities

c. Plays based on other factors

d. Recorded texts of the plays and descriptions of the scenes (including movements)

e. Preparations for performing the play

f. Costumes and accessories used in the play

g. Performance venues and times

h. Play repertoire

E. Speakers, Singers, Narrators, Performers

a. Their social placement, how they acquire their repertoire

b. Their creativity and how they demonstrate it

c. Biographical features of the creators and their repertoires

Conclusion

Appendices

Bibliography

Glossary

Curriculum Vitae[185]

The Proliferation of Theories and Methods in Folklore Research in Türkiye

After folklore research became institutionalized as a serious discipline in Türkiye, trends in global folklore studies began to emerge, and the theories and methods of the discipline were made available to folklorists through translation. Theories and analysis methods that emerged under the influence of different schools and movements in world folklore were introduced to folklore researchers by scholars such as Özkul Çobanoğlu and Öcal Oğuz, enabling researchers to benefit from these theories and methods. The topics constituting the theoretical background of folklore studies have been classified as follows:

Early Period Folklore Theories

a. Mythological Theory and the Mythological School

b. Theory of the Meteorological Development of Myths

c. Solar Mythologist School and Solar Myths Theory

185 Özkul Çobanoğlu, Halk Bilimi Kuramları ve Araştırma Yöntemleri Tarihine Giriş, Akçağ, 2012: 56-64.

d. Theory of the Migration and Cultural Borrowing of Tales

Text-Centered Folklore Theories

a. Historical-Geographical Finnish School

b. Historical Reconstruction Theory

c. Evolutionary Folklore Theory

d. Psychoanalytic Folklore Theories

e. Myth-Ritualist Folklore Theory

f. Historical-Cultural Folklore School

g. Biological Folklore Theory

h. Theory of the Sinking of Elite Culture

i. Ideological Folklore Theories

j. Cross-Cultural Method

k. Mass Culture Theory

l. Structural Folklore Theories

Context-Centered Folklore Theories

a. Functionalist Folklore Theory

b. Oral Composition Theory

c. Performance Theory

d. Feminist Theory and Methods

Applied Folklore Research[186]

7. Post-Millennium Folklore Studies in Türkiye

After 2000, developments and changes began to occur in folklore research in Türkiye, both in terms of environment and sources. The changing concept of "the folk", with new urbanites emerging from rural-to-urban migration, paved the way for new paradigms in the post-millennium period, where technical-technological tools

186 For more information see. Özkul Çobanoğlu, Halkbilimi Kuramları ve Araştırma Yöntemleri Tarihine Giriş, Akçağ Yayınları, Ankara, 2012; Gülin Öğüt Eker vd., Halkbiliminde Kuramlar ve Yaklaşımlar, Ankara, Millî Folklor Yayınları, 2003; M. Öcal Oğuz vd., Halkbiliminde Kuramlar ve Yaklaşımlar 2, Ankara, Geleneksel Yayınları, 2005; M. Öcal Oğuz vd., Halkbiliminde Kuramlar ve Yaklaşımlar 3, Ankara, Geleneksel Yayıncılık, 2009; M. Öcal Oğuz vd., Halkbiliminde Kuramlar ve Yaklaşımlar 4, Ankara, Geleneksel Yayıncılık, 2015; Mustafa Açа, Halk Bilimi El Kitabı, Konya, Kömen Yayınları, 2016, s. 225-291; Mehmet Ali Yolcu, Türk Halk Edebiyatı El Kitabı, Çanakkale, Paradigma Akademi, 2022, s. 49-97.

transformed the populace[187]. After 2000, the concept of the "field" and the framework of the "material" studied in folklore research in Türkiye began to expand, and more interdisciplinary studies on conventional media began to be conducted. Thus, advertising, films, and television series also began to find a place in research. During this period, researchers began to study the influence and representation of folk culture elements in the aforementioned media.[188]

The spread of computers and the internet in Türkiye, along with the proliferation of technological opportunities, brought about the necessity of seeking the production environments of folk culture in the electronic sphere as well[189]. With the development of the internet and communication possibilities, the transfer of cultural memory to a secondary oral culture environment provided both a new area of representation and the emergence of different and new traditions in this new medium. Thus, this new medium, which both feeds on culture and influences it, entered the scope of folklore research.

With the spread of computers and the internet, a process began in which elements of folk culture and oral culture products, just as they had been transferred to mass media (cinema and television) between 1970 and 2000[190], started to migrate to the internet environment. Genres that are dominant elements of culture, such as proverbs, idioms, legends, folktales, and memorates, began to be transferred to the internet, which started to become a new medium for these genres. While the cultural elements transferred to the internet were initially represented passively in this new environment, the possibilities of this medium eventually led to the emergence of new cultural elements. The migration of various aspects from real life to the internet has opened the doors for the internet to become a platform where new cultural forms are created in subsequent periods. In the post-millennium period, with

187 See. Ruhi Ersoy, "Halk Bilimi Çalışmalarının Gelişimine Paralel Olarak "Alan Araştırması" Kavramını Yeniden Düşünmek", Millî Folklor, 94 (2012): 5-13.
See. Nükte Sevim Derdiçok ve Saha ve Ben: Türk Halk Bilimi Derleme Çalışmalarında Araştırmacının Hikayesi, Ihlamur Akademi, 2024

188 Çevik, Mehmet. "Kültür Emperyalizminin Turuva Atı: Medya." İLESAM İlim ve Edebiyat Dergisi , 1.2 (2016): 26-30.

189 See. Ahmet Özgür Güvenç, İnternet Folkloru Üzerine Önerilen Bir Terim: E-Folklor. Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, 18 (2) (2014): 31-46.

190 See. Gürsel Aytaç, Edebiyat ve Medya: Kitaptan Ekrana Edebiyat, Ankara, Kültür Bakanlığı Yayınları, 2002; Nebi Özdemir, Medya Kültür ve Edebiyat, Ankara, Grafiker Yayınları, 2012; Dinç, M., Kemal Sunal Filmlerinde Folklor ve Mizah. İstanbul, Hiperlink, 2020.

the reconfiguration of the folk paradigm and the cultural structuring shaped by the opportunities and freedoms brought by new technological realities, many elements from minstrel sessions (*âşık fasılları*) to folk humor, from folktales to benedictions and curses, began to be recreated in the internet environment. The internet has now become not just a place where folk culture elements are found, but a place where they are processed and created.

In folklore research, besides conventional media and the internet, cartoons[191] and video games[192] have also begun to attract attention and be researched. These studies, focusing on the cultural elements within both video games and cartoons, have begun to be evaluated within the context of digital culture[193]. Furthermore, the humorous elements referred to as "caps" and "memes,"[194] which have become widespread on the internet, have also frequently been examined. The internet, becoming a new medium for creation, has enabled many oral culture products to be adapted to new conditions in this environment. The reflections in Türkiye of global events, such as the Covid-19 pandemic, were disseminated on the internet through cultural forms and drew the attention of researchers[195]. Likewise, the effects of the restrictions implemented during the pandemic period on rites of passage, customs, and practices also became a subject of folklore research[196]. Research on

191 See. Ezgi Metin Basat, Sözden Çizgiye: Karikatüristlerin Gözünden Sözlü Anlatılar. Milli Folklor, 26.101 (2014): 225-236; Hasan Kızıldağ ve Feride Kızıldağ, "İcradan Karikatüre: Âşıklık Geleneği", Kesit Akademi Dergisi, 21 (2019): 274-288.; Hasan Kızıldağ, "Geleneğin İcadı Bağlamında Nasreddin Hoca Karikatürleri". Turkish Studies-Language and Literature, 14(4) (2019): 1971-1988.

192 See. Hasan Kızıldağ, "Oyun ve Oyuncağın Evrimi: Siber Çağda Video Oyunları ve Çocuk", Nursel Uyanıker, Berna Ayaz (Ed.), O Piti Piti Karamela Sepeti Çocuk Folkloru Kitabı, (ss. 303-324), Çanakkale, Paradigma Akademi, 2021.

193 See. Mehmet Özdemir vd., Dijital Kültür Tradijital-Medya-İnternet-Edebiyat ve Halkbilimi Araştırmaları (21. Yüzyılda Kültür Yorumları), Artvin, Arı Sanat Yayınları, 2019.

194 See. Şule Karataş ve Mutlu Binark, "Yeni Medyada Yaratıcı Kültür: Troller ve Ürünleri 'Caps' ler", TRT Akademi, 1(2) (2016): 426-448.

195 See. Hasan Kızıldağ, "Atasözlerinin Salgın Hastalık ve Etkilerinden Koruma İşlevi: Covid-19 Salgını ve Türk Atasözleri", Motif Akademi Halkbilimi Dergisi, 13(31) (2020), 1025-1031.

196 See. Esra Tarhan, "Covid-19 Salgını Nedeniyle Geleneklerin Sanal Ortama Taşınması: Evlenme Örneği, Folklor/Akademi Dergisi, 5(3) (2022): 603-615.

transhumanism[197], the metaverse[198], and artificial intelligence[199] has also been included in the field of study of folklore in the 21st century.

In the post-millennium period, in addition to studies on digital culture, numerous investigations have been conducted on intangible cultural heritage and applied folklore, and living museums have been established. During this period, many studies are being conducted on the compilation, preservation, and safeguarding of intangible cultural heritage within the framework of the specifications to which Türkiye is also a part[200].

It is observed that in the post-millennium period, alongside studies on digital culture, numerous studies have also been conducted on intangible cultural heritage and applied folkloristics, leading to the establishment of living museums. During this period, in line with the specifications to which Türkiye is also a signatory, extensive work is being carried out on the compilation, preservation, and safeguarding of intangible cultural heritage. Living museums are one of the most significant reflections of applied folkloristics. In Türkiye, particularly over the last two decades, museological activities that have emerged and paved the way for applied folkloristics studies are expanding their sphere of influence and providing new and different experiences for both ordinary people and researchers.

197 See. Hasan Kızıldağ, "Arkaik Devirlerden Post-Hümanizme Ölümsüzlük Arayışındaki İnsan: Ufuktaki Transhümanizm ve Kültür", Mustafa Açа ve Mehmet Ali Yolcu (Ed.), Sosyal Bilimler Işığında Doğa, İnsan, Toplum ve Kültür, (ss. 81-96), Çanakkale, Paradigma Akademi, 2021.

198 Sacide Çobanoğlu, "Halkbilimi ve Metaverse Yeni Dünyaların Beşiğinde", Ankara, Grafiker Yayınları, 2022.

199 See. Hasan Kızıldağ, "Yapay Zekâ Bir Masal Yaratıcısı/Anlatıcısı Olabilir Mi?: Chatgpt Masalları", Turkish Studies-Language, 18(3) (2023): 1759-1775; Özdemir, Nebi. "Gelenek bilgesi atadan yapay zekâ ya." Culture Academy 3.1 (2023): 1-23.; Aksoy, Hüseyin. "Folklor ve gelenek kavramlarına "ChatGPT" nin yazdığı masallar üzerin-den bakmak." Korkut Ata Türkiyat Araştırmaları Dergisi Özel Sayı 1 (Cumhuriyetin 100. Yı-lına) (2023): 524-536.; Orta, Nejla. "Somut Olmayan Kültürel Mirasın korunmasında yapay zekâ , veri bilimi ve makine öğrenmesinden yararlanma." RumeliDE Dil ve Edebiyat Araştır-maları Dergisi 38 (2024): 748-777.; Savcı, Esra Bilge. "Evaluation of texts produced by artificial intelligence in terms of folklore." Motif Akademi Halkbilimi Dergisi 16.41 (2023): 1-14.; Al-tunsabak, Ergin. "Yapay Zeka Karşısında Halk Biliminin İşlevi ve Önemi." Folklor Akademi Dergisi 8.3 (2025): 661-670.

200 M. Öcal Oğuz, "Terim Olarak Somut Olmayan Kültürel Miras", Millî Folklor, 25(100) (2013): 5-13; Richard M. Dorson, "Uygulamalı Halk Bilimi (Çev. Selcan Gürçayır Teke)", Uygulamalı Halk Bilimi (Hzl. M. Öcal Oğuz, Evrim Ölçer Özünel vd.), (ss. 8-11), Ankara, Geleneksel Yayıncılık, 2004.

Although tradition has been transformed into cultural memory since ancient times, it has not undergone a radical transformation as it did in the 19th century. The importance of this transformation process for museology was the birth of folkloric museology, marked by the emergence of ethnography museums in Europe since the 1830s and open-air museums established by the end of the century. An examination of the collections of these folkloric museums reveals that they focus on "diachronic" and "fixed" folklore products. Historical reenactment activities are a historical, cultural, and ludic phenomenon; they are carried out by reenactors for purposes such as connecting with the past, learning about history, experiencing, and transmitting it, under the umbrella of various communities and clubs or individually. While being highly prevalent in America, Europe, Russia, and Ukraine, these activities have developed and become widespread in Türkiye over the last decade[201]. Open-air museums aim to transmit traditional village life to visitors through lived experience. Traditional houses and domestic life are recreated in detail; agricultural and animal husbandry tasks, kitchen and nutritional culture, marriage and similar traditions, elements of oral narrative such as tales, proverbs, and idioms, and many handicrafts, primarily weaving, are actively presented within the museum. Visitors are also enabled to participate in this mode of exhibition in an interactive manner[202]. The Living Museum (Yaşayan Müze) is the first official folklore museum in Türkiye that exemplifies the diversity of folklore museums[203]. There are museums such as the Beypazarı Living Museum, Village Open-Air Cultural Heritage Museums, the Ankara Altınköy Open-Air Museum, the NEVÜ Cappadocia Living Heritage Museum, the Boyabat Living Cultural Heritage Museum, the Kenan Yavuz Ethnography Museum, the Aktopraklık Mound Open-Air Museum, the Gölbaşı Intangible Cultural Heritage Museum, and the Beypazarı Anatolian Open-Air Museum Living Village.

201 Köse, Fatih. "Yaşayan Müze, Kültürel Miras ve Uygulamalı Halkbilimi Çalışmaları Odağında Tarihsel Canlandırma." Folklor Akademi Dergisi 8.1 (2025): 211

202 Seda Altınbaş ve Sema Etikan, "Kültürel Mirasın Korunmasında "Yaşayan Köy" Anlayışı ve Bazı Yaşayan Köy Açık Hava Kültürel Miras Müzeleri." Folklor Akademi Dergisi 4.1 (2021): 25; Köse, 2013.

203 Zehra Sema Demir, "Halk Bilimi Müzeciliğinde Deneysel Yaklaşımlar: Yaşayan Müze." Electronic Turkish Studies 8.9 (2013): 1112.

Although transhumanism research is a philosophical movement stemming from humanity's quest for immortality, its biological aspect carries more weight. The enhancement of the human biological aspect with technological equipment necessitates the evaluation of both a new type of human and the characteristics, traditions, and cultural practices of this human type. The Body+ (Beyond Body) and Folklore+ (Beyond Folklore) era contains many innovations that must be studied carefully by folklore researchers.

To summarize the information on transhumanism, the goal of this philosophical movement is to move humans to an artificial stage of evolution by making modifications and alterations to the brain, body, and genes, with the aim of eliminating disease and death, which are seen as biological slavery. Although it may appear as a utopia at first glance, the ongoing processes today are already the preliminary stages of transhumanism. Many technologies that enable the preservation of human health and allow humans to live more prosperous and longer lives are transforming modern humans into entities equipped with technological devices. Numerous technological possibilities, from wearable technologies to pacemakers; from bionic arms and legs to hearing aids; from artificial hearts to artificial corneas and eyes; from internal organs developed on animals to silicon chips implanted in the brain; from dental implants to platinum movement elements attached to the skeleton, are currently used by humans. The 21st-century human is no longer the conventional human. Today, by making desired changes to human DNA, predispositions to diseases are being eliminated, and attempts are being made to alter the human brain utilizing artificial intelligence technology. The present of humanity is being shaped by cyborg engineering, and transhumanism is rising in the world of the bionic human. The technological obstacles on the path to Transhumanism are being gradually overcome in line with the opportunities brought by Industry 4.0[204].

A new online ground, defined as the Big Bang: Metaverse!, which will enter our lives and become an integral part of it, much like mobile phones, is on the verge of being implemented. In the new structure

204 Hasan Kızıldağ. Arkaik Devirlerden Post-Hümanizme Ölümsüzlük Arayışındaki İnsan: Ufuktaki Transhümanizm ve Kültür. In (Ed. Açа, M.-Yolcu, M. A.) Sosyal Bilimler Işığında Doğa, İnsan, Toplum ve Kültür, Çanakkale: Paradigma Akademi (2021): 85-86.

of our age, the Metaverse digital platform, it is possible to address thousands of avatars with virtual universe designs crafted under the guidance of Turkish mythology. Utilizing ancient traditions, historical background, and a rich mythological substrate to create brand-new online lives suitable for the requirements of our age and implementing them is no longer a dream. Academia must take a guiding role in this field. Therefore, folklorists, whom we believe will play a prominent role in the Society 6.0 structure, must immediately take action to acquire the skills listed in the 21st Century Skills Chart for Folklorists; they must be visionary and well-equipped, and they must begin studies to shape the ethical plane of this brand-new formation[205].

As a result of the studies carried out with a conservative approach to preserve traditional storytelling, the "narrative tradition" has shown a shift in a different direction through conscious intervention. On one hand, there are efforts aimed solely at preserving tales as texts: the use of compiled tales in academic studies, their publication as children's books, their scripting with different techniques for children and broadcast as cartoons and animation films in cinema and television, and their serving as sources for smartphone applications and video games. On the other hand, some initiatives have been undertaken to keep the narrative aspect of the tradition alive. Although the narrative tradition, dating back to prehistoric ages, underwent a natural change according to human needs until modern times; today, the narrative dimension of "story/tale telling," which has no natural chance of survival against unnatural selection in the age of social media, is being kept alive through conscious efforts and interventions via courses offered at all levels of higher education, various courses, and storytelling schools. The storytelling tradition, which we consider "traditional" because it was shaped directly within the flow of social life and adapted by changing according to conditions, has now, in its increasingly widespread form, become one with established rules, removed from its informality and tied to formal education, and has become "industrialized" through both paid trainings and ticketed performance programs.

205 Sacide Fikret Çobanoğlu, Türk Mitolojisinde Su Metaverse'ü ve Metaetikverse, In Ruhlar ve Tanrılar Arasında Türk Dünyası Şamanizmi (Hazırlayan: Hasan Kızıldağ), Ötüken Neşriyat, (2025): 388.

The new understanding of "storytelling" practices in Türkiye has a history of only about 8-10 years[206].

The therapeutic effects of story and tale texts have been proven by numerous studies and clinical research. In recent years in Türkiye, with the increasing popularity of storytelling and the acceleration of its training, similar to narrative training, "narrative therapy," which has begun to be widely used especially in the preschool and primary school stages of education, has revealed another function of tales: the "therapeutic function." In recent years, as storytelling has begun to spread through provided trainings and workshops, interest in narrative therapy appears to have increased in parallel. While there are educational institutions that conduct a sensitive training process, the existence of institutions that distribute "narrative therapy certificates" through highly inadequate short-term courses is also notable. Individuals who can become practitioners by receiving narrative therapy training are those who have received special training in this field and are limited to certain professional groups such as clinical psychologists, psychiatrists, doctors and nurses, academics, teachers, and child development specialists. In addition to face-to-face meetings between the specialist and the client, due to the recent Covid-19 pandemic, various media devices can also be used for consultation purposes. While these applications sometimes occur as individual one-on-one sessions, at other times, by using various social media and video sharing platforms, benefits are sought by narrating tales created for different problems and different age groups. Whether used in the form of narration or directly through their texts, it is observed that tales assume a therapeutic function in preventive and curative practices[207].

Video games began to proliferate in urban centers with the development of technology and the increased use of mass media. "Virtual reality" games, which can be classified as a type of video game, have

206 Feride Kızıldağ, Türkiye'de Masal Anlatıcılığı ve Masal Terapisi. In (Ed. Uyanıker, N.-Ayaz, B.) O Piti Piti Karamela Sepeti Çocuk Folkloru Kitabı, Paradigma Akademi, (2021): 381; Bakırcı, Nedim. "Çocuk Eğitiminde Hayvan Masallarının İşlevi." Türük: International Language Literature & Folklore Researches Journal/Uluslararası Dil Edebiyat Halkbilimi Araştır-maları Dergisi 10.29 (2022): 1-15.

207 Kızıldağ, 390-391; Mustafa Arslan., "Dünden Bugüne Masal Araştırmaları Üzerine." (Selami Fedakar, Muvaffak Duranlı Ed.) Metin Ekici Armağanı. İzmir, Ege Üniversitesi Yayınları (2022): 321-342.

become an industry with the spread of VR technology, and their use has become widespread in entertainment centers called game arcades in urban centers. The first examples of use are encountered in major cities such as Istanbul, Ankara, and Izmir, due to higher demand in these densely populated urban areas[208]. Players choose the characters they want to play, selecting those with whom they can share common emotions and situations, resembling themselves. In all video games, including virtual reality games, they engage in group sharing both in real and virtual environments. Players who share the same excitement, anger, sadness, and joy simultaneously also share emotions related to winning and losing. Among video game users who are in a shared experience, a common jargon is formed during the performance of both computer games and console games like VR[209].

Another topic studied is Traditional Ecological Knowledge. Encountering nature-oriented paradigms, seen in the early phases of humanity, in traditional societies and tribal-type local groups that have not experienced industrial production, has opened the door for us to seek solutions for the chronic ecological problems of modern societies by bringing the past into the present. These "return to nature" efforts, defined by some circles as a prescription for humanity's salvation, have led to the birth of a new concept in the academic sphere and the formation of new perspectives around this concept. The concept we are referring to is "Traditional Ecological Knowledge," which focuses on the traditional roots of environmental ethics and the spiritual motivations in human-nature relationships. Traditional Ecological Knowledge (TEK) can be defined as the cumulative body of knowledge, beliefs, and practices related to people's relationship with the environment, transmitted from generation to generation. The main point here is the continuity of knowledge transfer within the community. This concept is important for seeing the basis of problems concerning human-nature relations. TEK research aims to reveal the accumulated ecological knowledge of local communities living in many parts of the world, each of which has shown a unique developmental trajectory as a result of environmental adaptation. From this point of view, alternative

208 Arslan, Ayşe Nur, "Oyun Gibi" Bir Dünya: VR Sanal Gerçeklik." Kültür Araştırmaları Dergisi 21: 37.
209 Arslan, 49

perspectives can be generated against the nature-exploitative development strategies of modern societies based on industrial economy. The transmission of traditional ecological knowledge is made possible through narratives, beliefs, rituals, and, primarily, linguistic material such as proverbs, idioms, and formulaic expressions, and ultimately, the traditional worldview that emerges from their totality[210].

Written/drawn representations on the body demonstrate the embodiment of culture[211]. Since the first quarter of the 20th century, in Western European and North American folklore research, the new folkloric production, transmission environments, and forms arising from the changing social and cultural structures of societies began to be examined; current research areas and topics for folklore emerged. The diversity of topics and perspectives that began earlier in the fields of cultural or social anthropology began to appear in folklore research as autonomous headings. This situation began to attract attention in Turkish folklore research from the early 2000s onwards; however, due to reasons such as the insufficient recognition of the need for interdisciplinary studies and the inability to add new research methods and techniques to those long in use, an orientation towards research with titles and content such as women's folklore, occupational folklore, family folklore, group folklore, children's folklore, and body folklore has shown a relative increase only in the last few years. In Turkish folklore research, the concept of "body folklore" or directly "bodylore" has been brought to the agenda through translations from researchers such as Katharine Young, as well as a limited number of original academic studies. The "body," which mediates the performance of behavior, has become the fundamental argument in the naming of folkloristic studies on cultural behaviors[212].

The concept of "women's folklore" is the name given to the gender-based research of folklore performed by women and in which women are central. Although studies in this vein have increased in Türkiye in recent years, they are still not sufficient. In women's

210 Mehmet Ali Yolcu ve Mehmet Açа. "Geleneksel ekolojik bilgi ve folklor." Folklor/edebiyat 25.100 (2019): 863

211 K. Young. Beden Folkloru (çev. Serpil Cengiz), Milli Folklor, C. 38, (1998): 138

212 Mustafa Açа ve Buse Asena Demir, "Kültürel ve Sosyal Davranışların Anlam ve İşlev Dünyasına Bir Yolculuk: Davranış Folkloru." Motif Academy Journal of Folklore 13.32 (2020): 1253.

folklore studies, beyond classical folklore methods, new compilation, analysis methods, and approaches need to be developed[213].

Conclusion: The Adventure of Folklore Studies in Türkiye

An assessment of the historical process reveals that the initial efforts towards the discipline of folklore in Türkiye began, for the most part, after the Tanzimat period, through endeavors that were not yet systematic or disciplined. It is a fact that the intellectuals of the Tanzimat era witnessed the currents of nationalism and nation-building processes in the West and initiated "return to roots" studies as a solution to the chronic problems of the Ottoman Empire.

The gradual realization among Ottoman intellectuals that a shift from imperial culture to core Turkish culture was inevitable led to a conscious choice, evolving from the Young Turks to the Committee of Union and Progress, and subsequently to the founding cadres of the Republic. It can be argued that while Turkish culture was previously considered within the broad ethnic demography of the Empire, a conscious nationalist movement emerged, particularly after the Balkan Wars. This conscious movement of nationalism and return to roots made significant progress through the personal efforts and dedication of pioneering figures, passing the torch to the cadres who established the Republic.

Following the Young Turks, with the Committee of Union and Progress coming to power, efforts to compile Turkish culture were initiated, and Unionists such as Baha Said Bey were assigned to these activities. The compilation of the living and historical culture of the Turks, now the founding nation, was undertaken, and this process was primarily carried out by key figures such as Ziya Gökalp.

In the era of the young Republic, Turkology, which included the discipline of folklore, became highly significant for the nation-building process of the Turkish people, reborn from its ashes. The importance that Mustafa Kemal Atatürk placed on culture, along with a consciousness of Turkish identity, contributed to folklore in Türkiye becoming

213 See. Açа, Mehmet, Mehmet Ali Yolcu, and Mustafa Açа. Kadın folkloru: Statü ve famaj. Paradigma Akademi, (2019): v.

a systematic discipline, much like its counterparts in the West. Studies conducted by intellectuals through numerous institutions, such as Türk Ocağı and the Village Institutes, began to be represented at the university level, and folklore research was elevated to the status it deserved.

"Compilation activities" the primary and most essential duty of folklore researchers in Türkiye, were prioritized, and the newly trained cadres began gathering elements of the people's high culture from all regions. As the compiled materials began to be archived and published, the number of studies increased, and Turkish culture became the main agenda item. In addition to compiling the extant culture of the Turks, the careful examination of ancient customs and beliefs aimed to support cultural continuity.

Data obtained from compilation activities initiated by various researchers and institutions gradually became the subject of comparative studies. They were first examined mutually within Türkiye, with similar or differing conceptions, and later across the Turkic world. The Republic extensively drew upon Turkish culture in its efforts to build a nation from the people left behind by the Empire. Interest in Turkish culture continued to grow with each new study, and publishing outlets emerged for pioneering individuals and institutions. Research was conducted through various channels, including journals, institutions, communities, and associations. The analysis phase followed the compilation phase, and the accumulating cultural repository began to be analyzed within the frameworks of both domestic and international perspectives.

As we approach the present day, although changes have occurred in research topics, the identity of the field (the site of compilation) and the group referred to as "the folk" have continued unabated. Through educational activities that spanned from university chairs to departments and from departments to graduate programs, new researchers were trained, and research continued to increase and evolve. Particularly after the dissolution of the Soviet Union, attention shifted to the Turkic world, and studies expanded to encompass the entire Turkic world.

The millennium ushered in a completely new era for both the world and Türkiye. With each new technological development that emerged in the post-millennium period, culture transformed, and new research topics arose. With the globalization of the world, borders have dissolved, and culture has become more fluidly transferable. At this point, both the transformation of humanity and its conceptions by technology, as well as realities such as cultural hegemony, altered the research areas and methods of folklorists.

The discipline of folklore, which seeks different paths through methods and theories worldwide, has also led to Turkish folklore following global trends, initiating an era of theoretical and methodological examination. The analysis phase, which followed the compilation activities, began to approach the material more systematically, now aided by theories and methods from around the world. As the world changed, so did folklore and the field of folkloristics.

With technology becoming an integral part of daily life, folklorists in Türkiye did not remain indifferent to this situation and expanded their research fields into new media. Today, the research topics of folklore in Türkiye have moved beyond the headings prepared by Sedat Veyis Örnek more than half a century ago, incorporating brand new subjects. The compilations initially conducted in villages have evolved into something that encompasses the masses, known as "the folk," regardless of their urban or rural origin. Although new technological possibilities have facilitated compilation activities, the rapid transformation of culture has made cultural elements even more challenging to compile.

As the research topics and methods in the field of folklore in Türkiye were updated, paralleling global developments, the work of folklorists also began to change. Starting from conventional media research, in the post-millennium period, the internet and all its associated elements were incorporated into the scope of study. Numerous new topics, such as intangible cultural heritage, living museology, and behavioral or occupational folklore, began to be researched. At the current stage, it is observed that "human" and "the folk" are no longer as they were in the early 1900s; every new development has changed humanity, and studies have been expanded to focus on this "new human." Numerous studies are now being conducted on applied folklore, and culture has

begun to be treated not as a material to be "preserved and stored in a chest" but as an element to be "kept alive and updated."

The process that began with return-to-roots activities aimed at saving the Empire has resulted in folklore being recognized as a significant discipline in Türkiye today. Considering the century-long adventure of folklore in Türkiye, folklorists, now well-versed in global studies, are turning towards future research topics such as "Collective Memory Spaces, The Folkloric Structure of Trauma Narratives, Artificial Intelligence (AI) Folklore and Algorithmic Narratives, AI-Generated and AI-Transformed Texts, The Mythology of AI Hallucinations, Human-AI Interaction Folklore, Data Folklore, Platform Folklore (Tiktok, Instagram etc.), NFTs and Digital Collecting, Cyborg Myths, Digital Immortality and Metaverse Narratives, The Micro-Folklore of Networked Communities, ARG (Alternate Reality Games) and Collective Solving Games, Intra-Fandom/Fanfiction Folklore, Dark Web Lore or Mythology…

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Disclaim:

This study occasionally utilized LLM-based artificial intelligence applications and the Grammarly application to improve spelling and punctuation.